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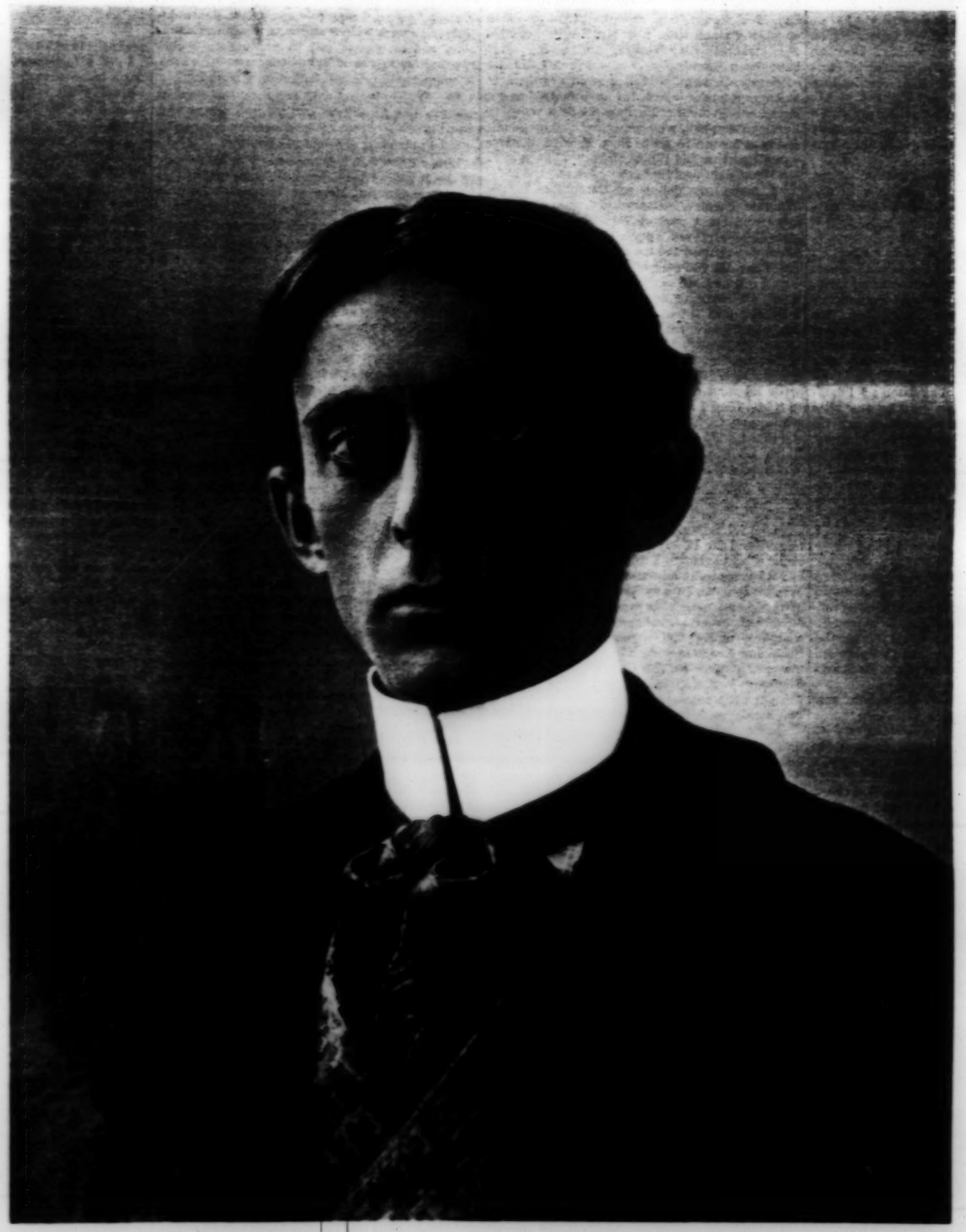

HARRY DULL.

CHATS WITH PLAYERS.

HENRIETTA CROSMAN.

Comediennes—that is, real comediennes—are few and far between on the American stage or any other stage. Women, for some reason that has never been definitely settled, are not as successful as men in interpreting comedy roles. At least, the *vis comica* is much rarer among the gentle sex than among the male contingent. Hence the scarcity of comediennes.

Henrietta Crosman has made a reputation as a comedienne of exceptional ability. She has also proved herself a capable actress in emotional roles, and ranks as one of the best leading women on the American stage.

Miss Crosman was found at rehearsal at the Park Theatre in Brooklyn. On being asked by a MIRROR representative to chat with him about her career, Miss Crosman said:

"It's very kind of the MIRROR to think of me, and I appreciate the honor, but how in the world am I to find time to chat about anything."

"Why not?"

"Because in my present position as leading woman of the Park Theatre Stock company it is all I can manage to find time to eat and sleep. We rehearse every morning, and play every afternoon and evening except Sunday. We even have a rehearsal on Sunday afternoon. There is some talk of reducing the six matinees to two a week, and I sincerely hope that this scheme soon goes into effect. It isn't that I object to the work so much, but I don't think an actress can do herself, her part or the play justice, or that she is benefited from an artistic standpoint, if she undertakes to rehearse every day and appear in two daily performances besides. It's too much like a continuous treadmill. There should be two separate companies, one for the afternoon and one for the evening performances, or they might alternate afternoons and evenings. But I suppose that wouldn't pay. Anyhow, after this season I shall never sign to play with a stock company again for a whole season—I mean not if I'm expected to appear in a new play every week and give two performances a day. I wish to say, however, that Messrs. Hyde and Behman have shown me every consideration they could under the circumstances. I'm not blaming them at all. It's the exacting requirements of the stock system."

"Why did you sign with a stock company this season?"

"Because—well, I don't know as the readers of THE MIRROR are interested in my domestic affairs, but I might as well tell you. You see, I was married to Mr. Maurice Campbell, of the New York *Herald* staff, a year ago last October, and now there's a baby boy that I couldn't leave if I would and wouldn't leave if I could. By accepting a stock company engagement in Brooklyn I've been able to look after my home this season. But I shall have to break up housekeeping next season, as I intend to engage in a starring venture."

"Under whose management?"

"It will be my own enterprise; but, of course, I shall have a business-manager. The only difficulty is to secure a suitable play of the Gloriana order, in which, as you know, I made somewhat of a hit. I've read lots of plays, but so far I have not secured the sort of play I want."

"Do you belong to a theatrical family?"

"Not at all. Both my grandfather and father were officers in the United States Army. My grandfather was General George R. Crosman. My father, Major Henry Crosman, has retired from the army and lives with mother at Montclair, N. J. Father never even wanted me to recite, as he thought girls should be educated to be modest and not allowed to indulge in anything that tended to make them forward. As a child I was kept moving with the rest of the family from one military post to another. On resigning his commission father settled at Springfield, Mo., where he purchased a stock farm, but the venture was not a success. Meanwhile I had grown up, and had been sent to a boarding school at Bethlehem, Pa. People seemed to think that I had a voice worth cultivating, and I was accordingly sent abroad, where I received vocal instruction both in Vienna and Paris. At the end of a year I returned home all broken down from overwork. I was so ambitious that I ruined my voice by practicing too much."

"Did you sing in public abroad?"

"No, but I had sung in amateur performances of Pinafore and Chimes of Normandy when I was sixteen years old. Those performances were given under the direction of my singing teacher, Professor Lutz, at Springfield, Mo., and afterward at Youngstown, Ohio."

"How did you make your start on the stage?"

"I'll tell you. After the necessary rest I was minus voice, but completely restored to health, and, if anything, more ambitious than ever. I believed that a woman had a right to make a career for herself as well as a man if it became necessary to put money in her purse. Owing to the failure of the Springfield farm venture my folks were in rather straightened circumstances, and I wanted to do something for them, if I could, as a small return for all they had done for me. I didn't know of any other way of earning money except by going on the stage.

"My mother's uncle was Stephen Foster, the famous song composer, and I knew that he had been an intimate friend of John Ellsler, who was then managing a theatre in Pittsburg. So I wrote to Mr. Ellsler, which resulted in my receiving a request to come on to Pittsburg. In order to pay my railroad fare from Youngstown to Pittsburg I took an order to tint photographs for a local firm. When I arrived in Pittsburg a relative introduced me to Mr. Ellsler. After a few minutes' conversation I was asked to recite something, and as I was not prepared for any ordeal of that kind, Mr. Ellsler told me to go home and learn various scenes from Camille, Frou-Frou, and Romeo and Juliet. So I went home, learned those plays by heart, and tinted more photographs to get back to Pittsburg.

"On my second visit Mr. Ellsler took me on the stage of the Grand Opera House, and I spouted for all I was worth. In committing Juliet, I had not studied from an expurgated edition of Shakespeare, and delivered all the lines of the scene I was asked to recite without any idea what they meant. I have often wondered since then how Mr. Ellsler kept his face straight. My reading and acting must have been amusingly raw. But Mr. Ellsler evidently thought that I showed some traces and symptoms of talent, for he promised to get me an engagement. He immediately wrote to Bartley Campbell, who consented to engage me, and sent for me to go to New York to rehearse a small part in The White Slave."

"What part was that?"

"I made my debut as Letty Lee at the Windsor Theatre. Afterward I was given the more important part of Daphne, the octoroon girl. I also played Daphne when The White Slave was sent on the road."

"What did you play after that?"

"Oh, I had all sorts of experiences, and filled all sorts of engagements. During the season of 1884-85 I was a member of one of the Madison Square troupes, and during the Summer of 1885 I played leads at the Soldiers' Home in Dayton, Ohio. The season of 1885-86 I played Young Mrs. Winthrop on the road. I acted with Edmund Collier during his starring tour in 1886. Then I was with Robert Downing for a while, and in 1888 I played a part in Among the Pines. When Mr. Augustin Daly produced Roger La Honte at Niblo's Theatre with Mr. William Terriss and Miss Jessie Millward in the leading roles, I was engaged for the part of Madame La Roque. After that I became a member of the Daly stock company and was engaged for three seasons. I was cast for Celia in As You Like It. Here are some of the criticisms of my acting. I think you'll agree that I had no cause to be ashamed of them. As there didn't seem to be any prospect of my being cast for any play that was underlined for the following season, I arranged to join the Lyceum company under the management of Daniel Frohman. I remained with Mr. Frohman for two seasons, playing in The Charity Ball, and Mrs. Stanmore in The Idler. After that I was transferred to the management of Charles Frohman, appearing as Mrs. Dickerson in Wilkinson's Widows, and in the title-role in Gloriana. I didn't think Gloriana an especially good part, and was amazed to find out the day after the production that the critics credited me with having made a hit. It was the turning point in my career, but fate ordained that I should not be able to follow up my success. I had only appeared three times in Gloriana when I was taken so ill that I had to give up acting for the rest of the season. If I had continued to act Gloriana in New York that season it would have given me a strong hold on New York audiences. It was the chance of a life time, and I missed it."

"But you afterward acted Gloriana on the road?"

"Yes; I played it throughout the country the following season, and received due recognition, but that was not like playing it for a whole season in a large city like New York."

"What plays have you appeared in since then?"

"I appeared in Burmah at the American Theatre. Last year I was the leading woman of the Avenue Theatre in Pittsburg, and this year I hold the same position at the Park in Brooklyn."

"Have you any fads or hobbies?"

"None whatever—that is, unless you call a great fondness for children a hobby. My weakness in that respect got me into trouble at Christmas time."

"How was that?"

"Well, as I have no little girl of my own I always make a doll during the waits for some little waif at Christmas time. I generally give it to some poorly clad child I pick out on the street. This year I saw a little girl crying on my way to the theatre for the Christmas matinee, and on questioning her found out that she had lost her ticket for the *World's* distribution of toys. So I told her to come to my dressing room, and I would give her one that Santa Claus had left there for her. Well, the dear little thing was so delighted that as I was about to go on she threw her arms unexpectedly around my neck and began smothering me with kisses. Unfortunately her hands and face were far from immaculate, and as I had no time to consider my personal appearance I had to go on the stage looking very much like a spotted octoroon. There! the stage-manager wants me for the next scene. He cut out my previous scene to give us time to chat. Good-by!"

HARRY DULL.

The portrait upon the first page of this issue of THE MIRROR is that of Harry Dull, from his latest photograph by Chickering, of Boston. Mr. Dull is one of the fortunate comedians who are always busy. Last season, while playing very successfully the title-role in The Private Secretary, he completed a three-act comedy, entitled Shakespeare's Fools, which will be tried by a prominent stock company in the Spring. If successful, it will be one of next season's new productions. Mr. Dull is now in his eleventh month with Sam T. Jack's touring burlesque company.

REFLECTIONS.

Orlando Battaglia is with The Salt of the Earth co.

Albert Perry, who has been playing Henry Dumont in the "special" Secret Service company, closed with that organization on Jan. 1, and will resume his work as a society entertainer.

Katherine Rober was made, on Jan. 4, an honorary member of Lewiston Lodge 371, B. P. O. E.

F. Tennyson Neely, New York, has published "The Wreath of Eve," a most charming little story by Mrs. Arthur Giles, wife of the comedian, Arthur Giles. The book tells in capital style an entertaining tale, one that deals delightfully with humor and with dramatic situation, and it cannot fail to provide enjoyable reading for lovers of light literature. The book is handsomely printed and prettily bound.

Dr. W. D. Spore will build at the City of Mexico the American Auditorium, which will cost $150,000. Dramatic and concert companies will be played in the Summer months.

Elmer Ellsworth Thayer and Sybil M. Farrar, of the Mackay Opera company, were married on Dec. 30 at Clinton, Mo.

The Tree of Knowledge, by R. C. Carton, will be presented at the Lyceum Theatre on Jan. 24.

Edward J. Heron is again at work with A Boy Wanted, playing the principal part of the boy and meeting with success. He had been ill for four weeks.

James A. Bliss and Mildred Hyland, of A Country Merchant, were married on Jan. 3 at Bridgeport, Conn.

Stage-Manager David Atchison, of the Duquesne Theatre, Pittsburg, is happy over the advent of a son, born on Jan. 1 at St. Louis, Mo., at Mrs. Atchison's home.

Business-Manager Ed. M. Hadley reports business excellent with the Madison Square Theatre company.

Henry E. Hoyt has been engaged by Ed Rosenbaum to paint the scenery for The Marquis of Michigan.

A new firm of theatrical managers, Stanton and Company, has been recently organized in Hartford, Conn. Allen Willey, who is well known in local theatrical circles, has been in the city for the last three weeks attending to the preliminary business of the firm.

Terese Deagle, playing Cuba in Cuba's Vow, received a royal reception at the hands of the Cuban Junta at the Lyric Theatre, Hoboken, Tuesday evening. At the close of the second act the Cuban Delegation arose and cheered her to the echo, and pandemonium reigned. President Quesada, of the Cuban-American Union, stepped to the stage from a box, and in the name of Cuba presented Miss Deagle with a handsome silk Cuban flag and a Cuban officer's badge. At the same time a huge floral piece was passed over the footlights, with the following inscription: "To Cuba's Joan of Arc." Señor Quesada, in a neat speech, paid Miss Deagle a glowing compliment for her artistic portrayal of a most difficult role.

The twentieth annual reception of Palestine Commandery 18, Knights Templar, will occur on Feb. 10 at the Metropolitan Opera House.

Garland Gaden and Laura Gaden, in The Young American, opened their season Jan. 1 at Valparaiso, Ind., under management of A. C. Dunnan, for ten years with the Academy of Music, Macon, Ga. After three weeks of one-night stands the company will play Chicago and come East in the larger cities. The roster is as follows: Charles H. Mestayer, Louis Rhinehart, Robert Stoddard, Oliver Fiske, Garland Gaden, Cora White, Lizzie McDonough, Lula Althouse, Laura Gaden, and Oliver Martell.

The American Theatrical Exchange continues to add to its large list of theatres. Business at the Exchange for this time of the year is unusually brisk, and the indications are that the coming season will be better than the past three years.

Tess Deagle is said to have made a pronounced hit as Cuba in Cuba's Vow.

James F. Tighe, an old time actor and stage-manager, had a stroke of apoplexy at his home in this city on Dec. 23 which paralyzed the left side of his body. He now lies at St. Vincent's Hospital under the kind auspices of the Actors' Fund.

George W. Burch, of Buffalo Bill's Wild West, and Lillie Woodward were married at Brooklyn, N. Y., on Dec. 29.

Edythe Wentworth Skerrett, daughter of the late Rear-Admiral Joseph S. Skerrett, U. S. N., who was to have appeared as an actress in The Conquerors, last week, at the Empire, has deferred her debut because of her mother's illness.

Do you ever have them?

I don't mean the "D. T.'s," or measles, or anything like that. Something much worse.

I am referring to the blues—that condition of mind, soul, and body which the poet so aptly describes in the beautiful line: "You get the down to zero eye that makes ice thick."

When life seems to be a huge misfit—a senseless joke on humanity—a tuneless song—a scentless rose—a——

You know what I mean. When the whole world seems like one great ink spot, and you wish somebody would come along with a blotter and soak it up.

Is there any one who doesn't have them some time?

May Irwin—does she, and Pete Dailey, and Francis Wilson, and all of the players that we associate with laughter and song, the jocund jest and the merry ha ha?

Well, I've found a cure!

Yes, the little Matinee Girl, sitting all alone by the fire gleaming fitfully (gas logs always gleam fitfully) has discovered a preventive and antidote.

Yes, I know that I could make money by advertising to send it around in hermetically sealed packages without printed matter or label, but I am going to be generous and give it to you, for it was given to me.

It isn't bromo caffeine, or Turkish baths, or prayer. It is Theosophy. Yes—even so.

I had a girl once—I don't mean a daughter, but a maid servant—one of the kind who cooks, washes, irons, waits on the table, and opens the door when the bell rings, just as though she never did any harder work.

I know it would sound better to say she was an old nurse of mine who had been in the family for years, but I am in a truthful mood today. I had her only two short blissful months, when she left me, and the advantages of constant association and observation of my ways, and went into the permanent business of making hair grow on bald heads.

I know this sounds unreal, but it is true.

Naomi was a Theosophist. She applied Theosophy to every branch of life and of work, from brushing hair to surmounting difficulties.

She claimed to have some magnetic quality in her hands that nourished the hair and made it grow, and prevented it from falling out. She said one of her hands was negative and the other positive.

After she went into the Bald Head business she still used to visit me, and did what she called "treat" my hair.

I am not yet bald, but I had been very blue and had worried about things and my hair, instead of getting beautifully silvered in a night, which would have been poetic and pathetic, began to fall out.

So Naomi used to come and brush it, and she made me discard my silver comb and get a white one.

"Everything in dis world must balance, Honey," she said to me. "When you've dark hair, use a white comb and brush and it will grow better."

"How is Mr. Baldhead getting along?" I would inquire.

"Dere is a soft fuzz jes' laike a baby's hair all ovah de top uv his haid now," she would reply, "an' it's comin' on wonuffully—wonuffully!"

"Did worrying cause his hair to fall out and make him bald?"

"I dunno, miss, but what a foolish thing to worry about things! Everything in life must balance, and yuh lose jes so much moah by worryin'."

There was a great deal of comfort in listening to Naomi, especially as her Theosophic theories resulted in making her a very happy, well-balanced person. She told me all about her belief, and one day she brought me a little pamphlet with a yellow cover which was written by a man called Prentice Mulford.

She had marked one passage which read: "So in life when you find yourself in a position in which you don't know what to do, and when every plan seems beset with difficulties—when you are puzzled and undecided—then do nothing. Wait. Your spiritual sense or power will then go out and do for you. It will bring at some unexpected moment a plan, a person, or an impulse to move with the physical sense and body in some direction. Wait. Give the spiritual sense an opportunity to act. Call in the material mind and wait."

This is Naomi's cure for the blues. I've tried it, and it works beautifully. You try it.

Up at the Professional Woman's League bazaar, at the Waldorf, I heard an impromptu temperance lecture given *sotto voce* by one dear old lady to another. It seems that some grocery firm had donated a case of small sample bottles of Scotch whiskey to the bazaar, which were sold for 25 cents each.

These were freely displayed on the table where the jellies and other goodies were to be found. The old ladies bought two gingham aprons and a needle case and then caught sight of the labels.

They turned away to talk it over. "Who would have thought it?" I heard one of them say; "Such nice young women, too!" Isn't it awful?

THE MATINEE GIRL.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, Jan. 8.

The opening week of the new year began auspiciously in this borough with at least one house, Nat C. Goodwin having presented Madeline Lucette Ryley's comedy, An American Citizen, direct from its run of seventy-eight performances in the Knickerbocker, to a series of sold out assemblages at the Montauk, where even standing room has been difficult to find upon one night of the week. With the exception of Clarence Handysides, and a little boy of quaint, yet taking personality, billed as Master Ralph, Mr. Goodwin's male support is at present a rather indifferent lot. Maxine Elliott interested the fair sex with a superb array of gowns and jewels. Battie Russell and Estelle Mortimer were both clever, and added weight to the cast. The accessories were the same recently in use across the river. Manager William E. Sinn next gives The Girl from Paris a local premier, her sojourn here covering a fortnight.

Henry Miller and Heartsease have pleased audiences of fair size at the Amphion, where Manager Lee Ottolenqui announces Cumberland '61 as the succeeding attraction.

Charles H. Hoyt's most recent production, A Stranger in New York, first seen at the Garrick, where it was performed fifty-seven times, and then transferred to Hoyt's, where it was enacted an additional sixty-three times, reached the Columbia on Monday, where it is booked for two weeks. Harry Conor and the original cast have entertained a considerable number of people, but have had to contend with an auditorium of barn-like size, that takes the edge from a joke and renders futile the business that goes with snap in a place of smaller dimensions.

Rarely indeed has a cast of equal length, presenting so many sterling names, been enlisted in the production of a play as that seen in the presentation of A Ward of France at the Grand Opera House. The same old story of small results as chronicled at the Boston Theatre, and again at Wallack's, has been repeated here. For some occult reason a hoodoo has apparently settled upon it. Manager Frank Kihlholz has next booked McSorley's Twins.

A Guilty Mother, as seen at the Bijou, is concocted of equal portions of low and high life, comedy, robbery, murder, gambling, intrigue, and tragedy. It is conventional to a degree, but has knocked the gallery into a frenzy of joy. Some attractive scenery and costumes in well chosen and effective colors have gratified those who sat down stairs. Manager Harry C. Kennedy names The Heart of the Klondyke as his next choice.

Joe Kelly and Charles Mason have had excellent results at the Gayety, where Who Is Who has received much applause, and demonstrated that its author, Herbert Hall Winslow, knew how to fit these bright fellows to a nicety. Manager Bennett Wilson next has an interlude of vaudeville, rendered by Hyde's Comedians.

Incog. much better played than when exploited by Charles Dickson, has drawn well at the Park, and again served to exhibit the excellence of the resident stock people. Henrietta Crosman, William Davidge, Daisy Lovering, Howard Hansel, Maggie Harold, and George Larson have, as usual, acquitted themselves with pronounced credit. Little Lord Fauntleroy has been continued at the daily matinees, and will be followed by The Lights o' London for both afternoon and evening performances of next week.

One of the very best selections of the season at Hyde and Behman's has been the bill of Hyde's Comedians, numbering eight acts, rendered by Rawson and June, adepts in club juggling and boomerang throwing; John Thorne and Grace Carleton in sketch, The Rustic Actor; the only Williams and Walker, with some new conceits that compared favorably with the old; Helene Mora, in a fresh selection of ballads; the Randalls, in striking feats of contortion; Charles Sweet, whose specialty of The Piano Tramp is the best of its kind; the De Kock Troupe of Acrobats, with McIntyre and Heath, whose act of the stranded Georgia Minstrels may safely be termed a vaudeville classic. Lingard's Majestics are the next underline.

The Fast Mail has proven to be just on time for prosperity at the American, where The Captain's Mate is due on Monday.

Sam Devere and some kindred spirits, who render a bill which, though gingery, could not be commended safely to the Y. M. C. A., have held high carnival at the Empire, where Manager Barnes next introduces Sam Jack's Tenderlotners.

At the Lyceum, Brady's stirring drama, Old Glory, has held the boards, and will be displaced for The Shadows of a Great City.

Rush's Bon Tonners have held forth at the Star, where a house selection is on next.

Up at the Unique the Wood Sisters' Burlesquers have played to good attendance, and will be followed by the French Gaiety Girls.

Minnie Schult has been continued for a third week at the Brooklyn Music Hall, where her confreres have included John Le Clair, the Leon Sisters, Flatow and Dunn, Jean Moliere, and Emilka Schubrinka. An entire change of bill next ensues.

That energetic young hustler among local managers, D. W. Robertson, has engaged the Academy of Music for Saturday afternoon and evening, Jan. 15, when Sousa's Band is to make its positively last appearances in this section of the city before its departure for Europe, which is soon at hand. —One of the most notable instances of rapid advancement in the business workings of a theatre is that of young Edwin Alfred Wigley, treasurer of the Amphion. Mr. Wigley, who is one of Hyde and Behman's most trusted and esteemed employes, does not reach his majority until the coming St. Patrick's Day. He was born at Bridgeport, Conn., and has resided in Brooklyn since about five years of age. After graduating in the public schools he entered the office of Judge Maddox and spent two years in the study of law. Feeling that his bent was not in that direction, and having a leaning toward theatricalism, he was given an opportunity to come into the employ of Edwin Knowles. Mr. Wigley is bright, full of push, has the faculty of making and retaining friends, and gives strong promise of becoming no small factor in theatrical prominence hereabouts during the next few years. —A matter of moment during the week has been the retirement of Edward A Wier from the superintendency of the Academy of Music. Mr Wier, who passed his eighty-third birthday on Sept 24, 1897, entered into control of the Academy of Music on New Year's Day, 1861, and has held the position for thirty-seven years. With the exception of a trip to Europe some years since, and a brief respite of a month or so each Summer, he has taken pride in never being absent for a day from his desk in the Academy's business office. During his unprecedentedly long term of office he has handled and disbursed over a million of dollars, with never a word of dissatisfaction from those interested. In addition to a numerous professional acquaintance, Mr. Wier is widely known to many men and capitalists of local prominence, among whom his word has always been taken without question and his character held in high regard. While mentally as efficient as ever, his physical health has of late become much impaired. His doctors insisting upon an absolute rest, his resignation necessarily had to follow, to the regret of all with whom he came in contact.

SCHENCK COOPER.

SAN FRANCISCO.

It has been a big week theatrically in this town. Friedlander, Gottlob and Co. have had a very fine inaugural week, and their start is certainly most encouraging. Their management of the Baldwin opened with Stuart Robson in The Jucklins, and while business has been fair it has not been large. The movement of this pastoral drama is rather too slow for the crowd and although Mr. Robson does an exceedingly artistic piece of work it is not one which would appeal to the masses. In addition, it is rather too simple for the holiday-minded public, who are more inclined to patronize the lightest of comedies at this season of the year. Stuart Robson's characterization of Lem Jucklin is certainly excellent, but it is impossible for such a half crazy character to hold the sympathy of the audience, and its weakness and half senility is at times annoying. Mr. Robson labors under the weight of the eccentricities of the character he is playing, and, while his humor is effective, the pathetic parts hardly touch the hearts of his auditors. The Jucklins is a better book than it is a play, and Augustus Thomas seems to have missed the delicate atmosphere that was so characteristic of In Missoura and Alabama. The cast is uniformly good. Thomas A. Wise as Sheriff Parker is admirable, and Joseph P. Keefe as Governor Lundsford and Ed Holt as Judge Conkwright are excellent. Mrs. Charles made the most of Mrs. Jucklin, and Mrs. Robson carried out the part of the widow with a fascinating grace and sweetness of manner. The Henrietta 2-9.

At the Columbia things have been booming all the week, and they have really turned away more people than they have seated since the opening of Mathews and Bulger in At Gay Coney Island. The foyer is packed with people standing every night and business could not possibly be better. It is brimful of laughter, light and catchy music, pretty dances and funny skits, and goes with a hurrah from start to finish. Mathews and Bulger make the most of the fun. The co. is quite a large one and everybody does something to amuse. Josie De Witt is about the cleverest of the girls and Thomas Evans is exceedingly good as the Frenchman. Jane Whitbeck makes a dainty soubrette and her songs and dances are highly appreciated. Business will doubtless be very large throughout this engagement, which continues another week.

The Frawley co. presented Daly's comedy, An International Match, as their farewell performances 27-2 at the California, and, indeed, it is the farewell of the present Frawley co. as such forever, for it has been announced that entirely new people will be engaged for next season. An International Match has never been played in San Francisco, with the exception of one night at the Baldwin several years ago, and it comes to us as a novelty, and a very agreeable one. As produced by the Frawley co. it is certainly a very attractive and artistic bit of work, and it is a very valuable addition to their repertoire. Blanche Bates as Doris has the most important role, and she is largely responsible for the success of the piece. She looks girlish and exceedingly pretty with her hair hanging, and she acts so naturally and sweetly as to make the character a most charming one. Mr. Worthing as Lord Ravenstoke has a part which suits him very well, and which he looks and acts most perfectly. He is always at his best in this kind of a character, and the play affords an opportunity for many tender scenes between Miss Bates and himself, which they always succeed in making most interesting and attractive. Herbert Carr is effective in a character part. Phosa McAllister is entitled to very favorable mention for her excellent rendition of Mrs. Millicent Merriday. The stage setting is worthy of particular praise. It is the handiwork of Miss Bates, who has, besides being a beauty and an actress of the very highest ability, shown herself to possess the qualifications of a stage-manager as well.

Uncle Tom's Cabin at Morosco's Grand Opera House 27-1 is as popular as it has been in the past and is proving a strong holiday attraction. The play is excellently staged and well cast. Will H. Bray, specially engaged to impersonate Uncle Tom, handles the role in a thoroughly artistic manner. Landers Stevens as Simon Legree does a good bit of character acting and makes a first-class villain. Large houses have been the rule throughout the week. The District Fair 3-9.

The second week of The Girl I Left Behind Me at the Alcazar has proven more satisfactory, both as to the performance and the receipts. The members of the cast are more familiar with their respective roles and the play now runs along with much smoothness. Forbidden Fruit 3-9.

At the Tivoli Mother Goose still holds the boards and is as popular as ever. They are doing a big business and the performance pleases the children as well as the older people. As a Christmas spectacle it is certainly very good. The dances are particularly well arranged. The symphony concert, with Fritz Scheel as director, drew a crowded house 30. These concerts have been uniformly successful and exceptionally fine programmes have been the rule.

Barry Corson Clarke is talking of organizing a comedy co. for a coast tour and a trip to Honolulu.

The Christmas number of the San Francisco *Music and Drama* proved to be an artistic success. It was elaborate in every way and reflects great credit on Harry Gates and the staff.

W. W. KAUFMAN.

DENVER.

The Boston Lyric Stock co. has thoroughly "caught on" with the public, to judge by the tremendous business done week beginning Dec 26. The theatre was crowded at every performance, and the opera Erminie scored its usual success. The production was mounted well, costumed prettily and sung very well. The artistic hits were made by Clara Lane, Hattie Arnold, and J. K. Murray. Adelaide Norwood in the title-role was not especially magnetic. Milton Aborn essayed the part made famous heretofore by Francis Wilson, that of Cadeaux. The unfortunate part about Mr. Aborn's playing the leading comedy roles is that he permits himself to work *ad libitum*, consequently his comedy becomes monotonous. Honesty, however, compels the statement again this week, as last, that Mr. Aborn made a "popular" hit. The voices of the chorus showed the usual good training and their work was very effective. Carmen 2-8.

1492 played a week's engagement at the Tabor, commencing 26. It opened to big business Sunday night, followed by large business the succeeding night, while the remainder of the week business was small. It is to be hoped that the time has passed when second-class cos. can play in this city at $1.50 prices. The public may be fooled into attending in large numbers opening nights on account of the prior reputation of a play, but you can't fool the people all the time. 1492 is an excellent burlesque, and when played here by a competent co. a few seasons ago did well. Most of the co. engaged in the present production, however, do not deserve mention. The exceptions to this statement were Stuart, Zelma Rawlston, and Tommy Mead. Courted Into Court 2-8.

Tennessee's Pardner played a successful engagement at the Lyceum 27-1 to good business. Tennessee's Pardner, as the catch line of its printing announces, is "a heart story of the hills," and it is well and interestingly told, and in it real pathos, humor and action are well interwoven. Jane Corcoran is a sweet and winsome Tennessee, her soft voice and accent being delightfully Southern. J. M. Brophy, white he looked an ideal Caleb Swan, somewhat exaggerated the character in its portrayal and was a bit inclined to pose. Oliver H. Barr's Asa Bice was a well drawn and carefully played characterization. Estha Williams, Percy Plunkett, and Annie Mortimer were quite successful in their respective roles.

The Orpheum for week beginning 26 offered In the Trenches, a melodrama upon the order of many others that have been given at this house. Business was fair.

The pupils of Margaret Fealy's School of Acting gave an entertainment at Adelphian Hall 1. Two plays were presented and the students acquitted themselves in their usual creditable manner.

F. E. CARSTARPHEN.

PROVIDENCE.

Charles H Yale's Devil's Auction opened a week's engagement at Keith's 3 to a large audience. A number of new features have been introduced since the play was last seen here, and everything is bright and attractive. Mayme Mayo as Janet won pronounced favor. She has a charming personality and is an excellent singer and graceful dancer. Harry Brown and Mabel Harrison were heartily applauded for their specialty, and Mlle. Chitten won applause for her dancing in the third act. Other specialties of merit were given by the Brothers Phantos, Colby and Dewitt, and Alexander Deces. Business very good. Straight from the Heart 10-15.

The Girl from Paris played a return engagement at the Providence 4-5 to good-sized audiences. D. L. Don duplicated the success achieved by him on former visits and was a whole show in himself. Georgia Caine, Fred Lennox, and Josie Hall were, of course, very good in their parts. Miss Hall, a Rhode Island girl, was particularly pleasing. The Mysterious Mr. Bugle 6-8. The Belle of New York 10-15.

The annual meeting of Providence Lodge No. 10, Theatrical Mechanics Association, was followed by the ninth annual banquet evening 2, which was participated in by about sixty members and their friends. At the conclusion of the dinner Chairman C. I Luther addressed the gathering and stated that as in the past the evening would be devoted to one of general sociability, and called upon Charles E. B. Tyler, of the Boston lodge, for a few words. Mr. Tyler read an original poem, and Moses P. Pickering and John M. Davis, also of the Boston lodge, spoke briefly. Among the guests present were genial Ike Rose, of Gus Hill's enterprises; Al. H. Weston, Sparrow, and Charles Falke. Mr. Falke and Mr. Weston sang to the delight of all. Another pleasing feature of the evening was the music furnished by an orchestra composed of musicians from the various theatres, under the direction of Professor Felix Wendleschaefer, of the Providence Opera House. Those responsible for the good time afforded were Secretary C. I. Luther, Treasurer Harry Gould, and Past President Louis P. Sweet.

A Ward of France, new to Providence, comes to Keith's week 24, at regular Keith prices.

Anthony Hope read selections from his popular works at Infantry Hall 5 to a large and delighted audience. Previous to his appearance at the Hall he was tendered a reception at the residence of Judge and Mrs. Charles Matteson.

All the way from 'Frisco come New Year's greetings from my friend, George E. Lask, of the Tivoli Opera House, in that city. HOWARD C. RIPLEY.

BUFFALO.

The offering at the Star 30-1 was Richards and Canfield in My Boys. Under the Red Robe 3-5. The Girl from Paris 6-8. Colonel Ingersoll 9. Denman Thompson 10-15.

Under the Polar Star drew audiences at the Lyceum 5-8 that tested the capacity of that house. There were some startling scenic effects and the audiences were aroused to a wild pitch of enthusiasm at each performance. George P. Webster was excellent and Bert Tucman was especially good. Jay Wilson and Bertie Tucman were scarcely equal to the parts assigned them. The Great Diamond Robbery 10-15.

The Music Hall Stock co. closed its Buffalo engagement 1, and has gone to Syracuse, where it will play an engagement of three weeks at the Bastable. In addition to the Buffalo stock, Jane Holly, Eleanor Cary and Camille D'Elmar have joined for the Syracuse engagement. Later several members of the co. will become members of the permanent stock co. at the Columbia, St. Louis. The closing of the co. is deeply regretted by theatregoers here. Mr. Salisbury has uniformly given us splendid productions, and he, as well as the co., has made innumerable friends. It was, however, impossible to continue the engagement, as owners of the house insisted on leasing it at most inopportune times to outside attractions.

Colonel William F. Cody was in town 4 arranging for his printing contracts for next season.

Shea's Garden Theatre Company has been incorporated with a capital of $14,000. Its directors are John Kreitner, Julius A. Schen and Alphonse J. Meyer. The house will be ready for use some time next month. The opening is awaited with considerable interest, as no house in the city presents bills of good vaudeville.

The Erie Railway Company runs a special train for theatregoers from Lockport to Buffalo once each week. This is of no little benefit to local houses.

Thomas Walsh, well known in theatrical circles, was initiated into the local lodge of B. P. O. Elks last week.

A stranger by the name of Patrick Garrity was arrested and convicted here last week for peddling bogus passes to the Star.

The Buffalo Symphony Orchestra will give its regular concert at Music Hall 6. William Sherwood, pianist, is the soloist.

The Chimes of Normandy will be presented at the Star 24-26 by local talent for charity.

Plans for the reconstruction of the Court Street Theatre have been prepared, and the work will be begun as soon as possible. The main objects in rebuilding the theatre are to make it as nearly fire proof as possible and to give it a more attractive exterior. Few changes will be made in the interior arrangement, nor will the stage setting be materially altered.

Mamie Whiting Shepard arrived in town 29 and will rest here for several weeks.

It seems probable that the old Academy of Music will be rebuilt. J. E. Girard, manager of the Girard Theatre, Erie, Pa., has signed contracts that give him control of the building. The contracts for altering and rebuilding have been awarded, and the work will be pushed rapidly. It is the intention of the management to have curio halls on the upper floors, and on the ground floor a theatre where continuous vaudeville and drama will be the bills.

Manager Salisbury states that if a suitable theatre is provided he will be with us again next season.

It is probable that a new theatre will be built in Niagara Falls next Spring. Several Buffalo business men are interested in the project.

The Great Diamond Robbery co. arrived here 6, where they will rest until their engagement at the Lyceum next week.

President Filbrick, of the Bill Posters' Association, has secured both the national and State conventions of that organization for Buffalo. They will be held some time in July.

Marie Wainwright did a phenomenal business at the Lyceum last week. On New Year's night the house was sold out by 7.30 and chairs were placed in the space usually occupied by the orchestra for the accommodation of patrons.

RENNOLD WOLF.

MILWAUKEE.

Willie Collier in The Man from Mexico occupied the Davidson Dec. 30-2. No farce-comedy ever seen here received a more enthusiastic reception. Those in attendance were kept in the height of good humor, and their appreciation was evidenced by continuous laughter and applause. Mr. Collier, in the title role, has a fine opportunity to display his abilities, and the support is thoroughly good. In the co. are Maclyn Arbuckle, Dan Mason, Charles Mason, Phil Ryley, Louise Allen, Katherine Mulkins, and Violet Rand. Herbert Kelcey and Effie Shannon in A Coat of Many Colors opened at the Davidson 3. The play is presented by an excellent co., each member playing his or her alloted part in a delightful manner. Mr Kelcey and Miss Shannon received several recalls. The support is furnished by William J. Le Moyne, Bruce McRae, Edmund Lyons, David Torrance, Edward See, Ellie Wilton, and Georgia Busby. Sol Smith Russell 9-15.

Henry E Dixey opened at the Bijou 2 for a week's stay. Full houses greeted the clever magician, and his programme was appreciated greatly. Marie Wainwright in Shall We Forgive Her 9-15.

The management of the Alhambra are to be congratulated upon the success attending their venture in booking combinations during the season. Comic opera, spectacular and farce-comedy have appeared at this house, and the manner in which they have been staged proves that every facility is at hand to successfully produce such attractions. It is the intention to book combinations more extensively in future and not confine the house to vaudeville.

Das Volk wieces Weint und Lacht was presented at the Pabst 2 before a large and pleased audience. Die Rantzau is billed for 5. C. L. N. NORRIE.

LOUISVILLE.

De Wolf Hopper presented El Capitan here Dec. 31, 1 and drew three large audiences. What Happened to Jones occupied the stage at Macauley's 3-5; the concert given by the talented young Louisville girls, the Misses Harris, assisted by the Cincinnati Symphony Orchestra, will occur there 6. Primrose and West 7, 8. The Sign of the Cross 10.

James J. Corbett proved his continued popularity in this city by drawing large business to the Avenue in A Naval Cadet 2-8. The Span of Life 9.

The offering of the Meffert Stock co. at the Temple 3-8 is The Mighty Dollar, which brings out the strength of the co. A really first-class performance of the popular comedy is given.

The date for Sol Marcosson's first concert, under the management of James B. Camp, has been announced for 19. The young artist has been highly commended for his ability as a violinist by judges of music elsewhere, and will doubtless meet with proper appreciation from his home people.

The Cascaden children, Stella and Harry, talented youngsters in up-to-date specialties, are one of the features of the Meffert co. during the current week.

Ernest L. Aronl, the dramatic critic of the *Courier Journal*, has returned, after spending the holidays pleasantly in Tennessee with relatives.

It is said that Harry Hurst, the young playwright whose curtain raiser was so acceptably received when played by the Bond Stock co. during the Summer at the Auditorium, is engaged upon a more ambitious effort.

The committee from the local lodge of Elks which went to New Orleans to provide quarters for the lodge at the coming reunion, and at the same time to boom the Honorable Zach Phelps for the position of Grand Exalted Ruler of the Order, has returned from the Crescent City with the most pleasant recollections of fraternal greetings received there.

CHARLES D. CLARKE.

JERSEY CITY.

Primrose and West's Minstrels came to the Academy of Music 3-5 to big business. The co. had not been here before in seven years and the managers had lost faith in this city. A warm reception was accorded the performers. The first part is handsomely staged and costumed, and Billy Rice and Carroll Johnson were on the ends, with William West as interlocutor. The vocal department is good, but the selections are not catchy or taking, and this is the only fault found by the patrons. Incidental to the first part John Whalen and J. Devlin did clever bâton juggling and the Fenger Brothers manipulated a number of tambourines in a marvelous manner. The second part offered Trovolla, Falke and Semon, the Schrode Brothers, and Ezra Kendall. Carroll Johnson's specialty is neat and pleasing, and he responded to three encores. Billy Rice is the same big hit that he always has been. Kelly and Mason 10-15. Chimmie Fadden 17-23.

John Whalen, bâton juggler, with the Primrose and West co., arrived in this city 2 and was compelled to take to his bed on account of an attack of cramps. He appeared at the evening performance.

Orchestra Leader A. Hinchliffe, of the Academy of Music, has the sympathy of all his friends and associates in this city in his recent sad bereavement—the death of his son and daughter, at Brooklyn, of pneumonia.

Jersey City Lodge of Elks has appointed a committee to arrange for a big theatre party at the Academy of Music before the season ends. The ladies' social session is to take place at Taylor's Hotel 27.

Members of Primrose and West's Minstrels and Al. Reeves' Burlesque co. participated in a stag given by one of the leading political clubs 6.

WALTER C. SMITH.

PORTLAND, ORE.

At the Marquam the second week of Jules Grau's Opera co. in Mascot Up to Date, Bohemian Girl, Giroffe-Girofla, Indiana, Fatinitza, Fra Diavolo, and Ship Ahoy drew well filled houses Dec. 27-1.

Cordray's did profitable business Dec. 26-1 with The Pulse of New York. Specialties of singing and dancing by William A. Lang, H. V. Bond, Madge Maitland, Ethel and Lillian Thompson (children), and Stella Mayhew were particularly interesting and given merited encores.

Meade D. Detweiler, Grand Exalted Ruler of the Elks, of Harrisburg, Pa., arrived here 28, accompanied by Mrs. Detweiler. He was met at Milwaukie, Ore., by District Deputy R. W. Mitchell, W. D. Mead, Frank C. Baker, A. D. Charlton, and Samuel and Carl Schmidt, and escorted to Portland. At a special session of the Elks, in their hall, Marquam Building, 27, Mr Detweiler exemplified the newly adopted ritual of the order for the first time. A pleasing feature of the session was the presentation to Esquire H. D. Griffin of his life membership gold and silver card by Mr. Detweiler. Some weeks ago the Portland Elks made Mr. Griffin a life member in consideration of his devotion to the order. Mr. Griffin was also presented a life member Elks' badge by Carl Schmidt, of No 398, made by himself, the badge being of exquisite workmanship in gold and black enamel. Subsequently, at the close of the secret session, the doors of the lodge room were opened, and a stag social indulged in, in which the members of Pulse of New York and Grau's Opera co. participated. The session and social were attended by a crowded hallful. Mr. Detweiler left here for Harrisburg 29.

Mr. and Mrs. G. E. Crater, Jr. (Essie Tittle), sojourned here week ending 2, en route to Fort Wrangle, Alaska, where Mr. Crater has extensive electrical interests. Mrs. Crater is popularly remembered by Portlanders for her good work here for many seasons as the leading lady in Cordray's Stock co., at his old Third Street house.

The Northeast Theatrical Association, of which Cal Heilig, manager of the Marquam, is general manager, has nearly completed arrangements for a combination of all the theatres between Portland and St. Paul. The association controls the Marquam and Third Street, here; the Tacoma Theatre and Lyceum, Tacoma; Seattle Opera House, Seattle, and theatres at Vancouver, B. C.; Olympia and New Whatcom, Wash., and Astoria and Salem, Ore. In an article in the *Oregonian* 2 Manager Heilig says that "the theatrical outlook for 1898 is very promising," that business since the opening of the '97-8 season has been better than at any time since he took charge of the Marquam, and that the enormous rush of people which the Klondike excitement will bring to the Northwest in the Spring will surely help the theatrical business hereabouts wonderfully. Manager Cordray says that "this season is sure to be better than last, or any other for a good many years," and that there is a strong probability of a popular price circuit soon being formed of Northwest cities, reaching as far East as Denver. H. E. Reed, of The Dazzler co., is enthusiastically in favor of this circuit, and he and Manager Cordray now have the matter under consideration, with strong probabilities that arrangements will be consummated satisfactorily.

In the suit of Sealy, Mason and Company, grocers, here, against George H. Primrose, of Primrose and West's Minstrels, and his wife, as garnishees, Judge Sears overruled, Dec. 29, a motion to strike out the answer. The plaintiffs obtained, about six months ago, a judgment by default against I. W. Baird, the well-known and now retired minstrel, and wife, for $529 for goods. They subsequently alleged that Primrose was indebted to Baird for $1,100. During the latest visit of Primrose and West's Minstrels here Primrose was served with garnishment proceedings. His counsel first set up want of court jurisdiction in the matter. Afterward, however, this point was conceded, and an answer filed that Primrose was not indebted to Baird, but, instead, Baird owed Primrose $500. An affidavit filed by Attorney Vantine recited that Baird is indebted to Primrose for $900. The answer also stated that Baird sued Primrose for $229 alleged due, and the action was dismissed, and, further, that a garnishment prior to Sealy, Mason, and Company, in favor of John D. Wilcox and E. Calshaw, for $150, had been served on Primrose. The difference between Baird and Primrose concerns a piece of land near Portland, which Baird says he managed for Primrose, and earned a certain amount for his work, which was not paid. Primrose asserts Baird sold grain and other commodities, and that he (Primrose) advanced moneys for taxes and other purposes, and that Baird is his debtor to the amount of $900.

O. J. MITCHELL.

MINNEAPOLIS.

At the Metropolitan Lost, Strayed or Stolen was given Dec. 30-1 to fair business. The co. disbanded here 3. Wilton Lackaye made his initial appearance as a star 2 in A Royal Secret to a small house. The performance was a disappointment, the work of Mr. Lackaye standing out pre-eminently as the redeeming feature. Veriscope 6-8.

At the Bijou Opera House A Black Sheep opened for a week 2 to large and enthusiastic houses. The cast was thoroughly competent. Charles Chappelle, Edward Garvie, Frank Latona, James Natus, Arthur K. Deagon, Rose Braham, Mollie Thompson, Drew Donaldson, the Sisters Clayton, and Johnnie Mason deserve special mention. Specialties were new and clever throughout. Florence Ritchie was absent from the cast because of illness, but is expected to resume her part in a day or two. The Widow Jones 9-15.

The regular Sunday afternoon concert of the Danz Orchestra was given at the Metropolitan Theatre 2 to a large audience. The programme was excellent throughout.

Marks Brothers' Dramatic and Vaudeville co. is still holding forth at Harmonia Hall to good business.

F. C. CAMPBELL.

KANSAS CITY.

Donnelly and Girard appeared at the Coates Opera House 3-5 in The Geezer. They were as clever as usual, and the entire piece went with considerable snap. Mark Sullivan was excellent as a tramp, and Mae Lowery and others were also good. The dancing was fetching. The Prisoner of Zenda 6-9. The Wedding Day 10-12.

A Contented Woman appeared at the Grand 2-5

and met a cordial reception. The piece was excellently cast, with Belle Archer in the leading role. She dressed gorgeously, and her acting was fine. Henrietta Lee was very pleasing as Mrs. Ebbsmith, and Rose Snyder the same delightful Aunt Jim of previous years. D. L. Farnum and Harry Byers were clever, and the balance of the co. good. Bonnie Lortie, a little dancer and singer, made a special hit. 1492 9-15.

Katie Emmett appeared at the Ninth Street Opera House 2-8 in her old play, The Waifs of New York. She was well supported and fairly patronized. At Piney Ridge 9-15.

The Philharmonic Orchestra rendered a delightful programme at the Academy of Music 2 before a big and enthusiastic audience. FRANK B. WILCOX.

ST. PAUL.

At the Metropolitan Opera House Lillian Russell, Della Fox, and Jeff D'Angelis produced The Wedding Day Dec. 30-1, giving four performances to large and pleased audiences. The opera was handsomely staged and costumed, the scenery and settings picturesque. The principals were in good voice and the score was rendered finely. The chorus is strong and does effective work. Lillian Russell is a beautiful woman, and graces the stage. Della Fox is as piquant as of yore. D'Angelis is a clever comedian and is the life of the performance. Lucille Saunders, William Pruette, and Tom Greene sang their roles with fine effect, sharing the honors with the stars. Dan A. Stuart's veriscope of Corbett-Fitzsimmons contest 2-4 drew fair houses. Wilton Lackaye in The Royal Secret 6-8. Secret Service 10-15.

At the new Grand Opera House Flo Irwin presented The Widow Jones 2-8. Miss Irwin made a very favorable impression. Robert Fitzsimmons co. 9-15.

F. Marion Crawford, the American novelist, will lecture at the People's Church 6. Captain Bruce will lecture on Klondike at the Grand Opera House 9-11. GEORGE H. COLGRAVE.

NEW ORLEANS.

A Stranger in New York was seen here 2-9 with Joseph Coyne and Charlotte Crane as principals in the cast. Roland Reed 9.

The Prodigal Father, on its third annual tour, appeared here 2-9 and seems to have lost none of its drawing qualities. Several new specialties are introduced and the same comedians who made merry in the past are still in the co. The Lilliputians in The Fair at Midgettown 9.

At the Grand Opera House, Wallick's scenic melodrama, When London Sleeps, seems to meet with popular favor, judging from the big audience present on the opening night. The cast consists of conscientious and competent people. Pudd'nhead Wilson 9. A Milk White Flag 16. Louis James 21.

The French Opera co., consisting of some fifty people, on their way back from Costa Rica, will remain over here five weeks and give a series of performances at the French Opera House. The co. is reported as being a good one, and from a social standpoint this short season of opera is bound to be a success. J. MARSHALL QUINTERO.

DETROIT.

The Foundling is at the Empire 3-5 and is serving to exploit Cissy Fitzgerald as a star. The Wizard of the Nile 6-8.

Sowing the Wind opened at the Lyceum 2 for a week. The Cherry Pickers 9-15.

The Woman in Black is at Whitney's 2-8. It opened Sunday 2 to one of the largest houses of the season and is continuing to do a very big business throughout the week. The play is of the conventional order of stories of New York life as given on the stage, but in this instance it is told in such a creditable manner by such a good co. that it commands attention. Helen Blythe is the Woman in Black, and she does the part admirably. Others of the principal members of the co. who do equally well are J. F. Brien, James Lackaye, William McCready, William Shier, Edward Mulholland, Mildred St. Pierre, Della Stacey, John McVeigh, Frank Mansfield, Charles B. Hawkins, Clara Emory, and Lois Clark. Go-Won-Go-Mohawk 9-15. KIMBAL.

CLEVELAND.

A large crowd was disappointed 5 when it was found that Madame Melba would be unable to sing on account of a bad cold. The opera, The Barber of Seville, will be given 7 at Music Hall.

At the Euclid Avenue 3-8 The Geisha was the attraction. Under the Red Robe week 10.

The Wizard of the Nile held the boards at the Lyceum 3-5. Thomas W. Keene 6-8. Digby Bell 10-15

Fallen Among Thieves was at the Cleveland 3-8 The Secret Enemy 10-15.

The Messiah was sung at Music Hall 6 by the Cleveland Oratorio Society, composed of well-known local talent.

The Pinero Players produced Our Boys in a hall in the suburbs 7. The organization is composed of several well-known young amateurs, coached by Elmer Warner, for several years stage-manager for the Globe Theatre (Boston) Stock co.

WILLIAM CRASTON.

OMAHA.

A Contented Woman was the offering at the Boyd Dec. 30-1. Belle Archer in the title-role made a good impression; business satisfactory. The Prisoner of Zenda 3, 4. E. H. Sothern 10, 11. A Boy Wanted 13-15. Walker Whiteside 16-19. Scalchi Concert co. 20. De Wolf Hopper 21, 22.

The Geezer as rendered by Donnelly and Girard and their merry co. was thoroughly enjoyed at the Creighton 30-1. Woodward Theatre co. 9-indefinite.

On completion of the Auditorium, Kansas City, in August, 1898, the house will be leased to Paxton and Burgess for a long term. It will have a seating capacity of 3,500, and will be managed in conjunction with the Creighton Theatre, Omaha, the stock companies in these two houses alternating between the two cities. JOHN R. RINGWALT.

PITTSBURG.

Chauncey Olcott commenced a two weeks' engagement at the Bijou 3. George W. Monroe 17.

Caste will be produced next week at the New Grand Opera House and the new members of the stock co. will be given an opportunity to distinguish themselves. The Colleen Bawn was produced 3 to a good house.

Martin's U. T. C. co. opened at the East End 3 to a good house. Northern Lights was booked for 6. Next week, first half, The Midnight Flood; second half, A Jay in New York.

E. S. Willard appears here 17. W. H. Crane 10.

Mark Murphy is making a strong hit here in McSorley's Twins.

Florence Modena, formerly of the Grand Opera House Stock co., will join the Imperial Stock co. in St. Louis. E. J. DONNELLY.

GALVESTON.

Miss Francis of Yale was a welcome visitor at the Grand Dec. 27, 28 and ably demonstrated her worthiness by the favor with which she was greeted. The new year was ushered in with a vim by Cosgrove and Grant's The Dazzler, and the good humor of the large audiences was successfully appealed to. The skit contains many new and bright features and is worked with commendable snap from start to finish. Richards and Pringle's Negro Minstrels 3 enjoyed the usual tribute from the colored population—viz., packed galleries, enthusiastically appreciative. Next, Modjeska. C. N. RHODE.

ATLANTA.

When London Sleeps at the Lyceum Dec. 29 proved a stirring melodrama. It was presented by a very good co. and a good house witnessed the performance. Fields and Hanson's Minstrels 31, 1 gave an old-style minstrel show to very good business. Pudd'nhead Wilson 7, 8. JOHN H. THOMPSON.

WANTED A play with high comedy or ingenuous emotional part for young woman star. Address J. F., this office.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Gramba, Theiss and Harris, lessees): Otis Skinner Dec. 28 to large and pleased audience. When London Sleeps 30; good business and satisfaction. In Gay New York 4. Robert Downing 5. Roland Reed 7. James O'Neill 8. The Dazzler 10.—ITEM: The Birmingham Elks entertained their visiting Louisville brethren 30.

MONTGOMERY.—MCDONALD'S THEATRE (G. F. McDonald, manager): When London Sleeps to fair house Dec. 31. Henshaw and Ten Broeck 14. Joshua Simpkins 15.—MONTGOMERY THEATRE (S. E. Hirscher and Brother, managers): The Wilbur-Kirwin Opera co. opened for a week 3, presenting Said Pasha and The Bohemian Girl and The Royal Middy 4 to large and enthusiastic audiences.

MOBILE.—THEATRE (J. Tannebaum, manager): Peters and Green co. Dec. 29-26; large business; excellent satisfaction; plays presented were Finnigan's Fortune, An Easy Place, A Mixed Affair, King of Liars, A Quiet Home, and A Foxy Pair. Veriscope of the Corbett-Fitzsimmons fight 28-30; good audiences. A Stranger in New York 31, 1. In Gay New York 3. The Dazzler 6-8.

ANNISTON.—NOBLE STREET THEATRE (Frank Connelly, manager): Robert Downing, assisted by Alma Kruger and a capable co., presented Othello to a large and enthusiastic audience 4; receipts $500.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): James O'Neill 12.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Modjeska Dec. 27; good business. Lawrence Holmes co. 29-1 to fair business. Aiden Benedict in Fabio Romani 3. Lawrence Holmes co. (return date) 4-6. A Trip to Chinatown 8. Chase-Lister co. 10-15.—ITEM: While en route to this city last Sunday the members of the Fabio Romani co. kindly cared for a destitute sick man who, with his family, was on his way to Kansas. The man died while on the train, and Grace Hunter and Olive West took up a collection through the cars, telegraphed ahead and purchased a coffin, and sent the family on to their friends.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleit, manager): Uncle Josh Spruceby Dec. 27 to medium house and highly entertained audience. Aiden Benedict in Fabio Romani 29; fair house; performance good. Hogan's Alley 3. Miss Francis of Yale 7. A Trip to Chinatown 11. A Contented Woman 13.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Mahara's Minstrels Dec. 28 Aiden Benedict in Fabio Romani 31; fair play; good audience. Creston Clarke 5.

VAN BUREN.—OPERA HOUSE (H. A. Britt, manager): Cottre Comedy co. in Rube's Visit 1; co and business poor. Lawrence Holmes co. in The Mystic Mountain 3. Earl Doty co. 17-22.

ARIZONA.

PHŒNIX.—OPERA HOUSE (S. E. Patton, manager): Louis James 3. Harpstrite Repertoire co. 10-16.—ITEM: Manager S. E. Patton returned from Los Angeles 30, having completed all arrangements for the new Opera House, which will be commenced this month.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Louis James in A Cavalier of France and Julius Cæsar did good business Dec. 27-29. A Milk White Flag drew largely 31, 1. Louis James, by request, will give a special performance of Othello 2. Calhoun Opera co. 10-12. At Gay Coney Island 13-15. Stuart Robson 17.—BURBANK THEATRE (John C. Fisher, manager): Under the new management Sam T. Shaw's co. began a five weeks' engagement 27 in The Westerner, finishing the week with Shadows of a Great City; both excellent performances and drew largely. From Sire to Son and A Kentucky Girl 3-9.—ITEM: Lansing Rowan, the handsome widow of A Milk White Flag, and formerly one of the most popular young society women of Los Angeles, was entertained by her friends during her engagement here.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gottlob and Co., lessees): At Gay Coney Island Dec. 25; house full to overflowing; receipts over $1,100; everyone pleased. A Milk White Flag 27-29; excellent performance to large audiences. Calhoun Opera co. 31-2; audiences fair. Viola Whitney 4. Stuart Robson 9, 10. Nellie McHenry 17, 18.—OAKLAND THEATRE (J. M. Spencer, manager): Valerga Opera co. presented Aladdin, Jr., 26-1; good business entire week, the S. R. O. sign being used several times; co. above average. Same co. 3-9.

COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (J. J. Mullin, manager): Katie Putnam in Tom Tinker's Kid 2 to poor business. 1492 3. Courted Into Court 9. The Girl from Paris 16.—BUTTE OPERA HOUSE (J. F. Vardaman, manager): House closed and no bookings.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Nellie McHenry 4. South Before the War 12. The Pulse of New York 25.—ITEM: Katie Putnam was obliged to cancel her engagement here on account of delayed train.—Lieutenant Peary will appear here at an early date.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, lessee and manager): Rose Stillman co. to fair business Dec. 27-1. Nellie McHenry 3. Courted Into Court 12. South Before the War 13.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Nashville Students 13. Robert J. Burdette, lecture, 15.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Nellie McHenry Dec. 29 in A Night in New York to crowded house. Katie Putnam 31 in Tom Tinker's Kid to good business.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): The Bride Elect Dec. 31, 1. Little Lord Fauntleroy 4, 5; capable co.; attendance good. Kate Claxton 7, 8. The Girl from Paris 11, 12. Shamus O'Brien 13. Anna Held 14.—HARTFORD OPERA HOUSE (Jennings and Graves, managers): William Barry in The Rising Generation kept packed houses in good humor 31, 1. Under the Dome 3-5; fine scenic effects; capable co.; satisfactory business. Bon Ton Burlesquers 6; good performance; topheavy house. U. T. C. 7, 8. The Great Train Robbery 10, 11. White Crook co. 12. The Land of the Living 13. Night Owls 14, 15.—ITEMS: At Unity Hall 4 Lieutenant Peary gave a most interesting lecture.—The Press Club, always on the alert for novelties, will have its January dinner 8 in the dining room of one of the new big department stores that devotes the entire top floor of its large building exclusively as a cafe.—F. W. Floyd, many years connected with the Hartford Opera House and past two seasons at the Pleasure Palace, has resigned his position with the latter house and is at liberty for the present. A. DUMONT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): In Town Dec. 31, 1. The Girl From Paris 13-15.—GRAND OPERA HOUSE (Starr and Breed, managers): Kate Claxton in The Two Orphans packed the Grand for the four performances 31, 1; the New Year's business equaled that of Christmas, which tested the capacity of the house; Miss Claxton's support was admirable and her reception most enthusiastic. The Gormans in Mr. Beane from Boston opened for three nights 3; the few who were present were not loud in their praise and the engagement has not been a success. Little Lord Fauntleroy 6-8. The Land of the Living 10-12. The Great Train Robbery 13-15.—ITEMS: Mr. G. B. Bunnell, of the Hyperion, was one of the receiving party at a reception and musicale given Tuesday the 4th at the Derby Chapter, D. A. R., of which his sister is an officer.—Louis Felsburg, the popular leader of the Grand Opera House orchestra, was the recipient of a handsome gold watch, the gift of his fellow musicians, the presentation taking place after the performance 1.—The Hyperion orchestra, reinforced by several well-known musicians and under the direction of Frank Fichtle, gave a fine concert at the jail on the afternoon of 2.—The Press Club held its semi-annual meeting 3. The report of the treasurer, Alexander Troup, editor of the *Union*, shows the club to be in excellent financial condition.—There has recently been organized a new club, called the Dickey Club, composed of professional and well-known people of the city. The club's object is mutual enjoyment and they will open a club house at the shore for the Summer months. The first meeting was held on Christmas eve, when the following officers were elected: President, Mrs. C. S. Breed, wife of the manager of the Grand Opera House; vice president, Dwight N. Moore; secretary, John T. Hendricks, the well-liked treasurer of the Grand Opera House; musical director, James Disbrow; premier coupeuse, Mrs. John T. Hendricks; deuxieme coupeur, George Peterson, treasurer of the Hyperion. The other members include Doctor C. S. Breed, of the Grand; Mr. and Mrs. A. T. Hoffman and Mr. and Mrs. J. H. Adams.—The Gounod Society, under Signor Agramonte, will sing Grell's mass at their concert to be given at the Hyperion this month.—The auxiliary committee of Harmonie, the fashionable Jewish club, are planning a unique entertainment for its members in the way of a genuine female minstrel show, with a programme of original songs and clever stories.

BRIDGEPORT.—SMITH'S AUDITORIUM (Edward C. Smith, manager): Springer's Black Crook opened 3 for three days and is doing well. John L. Sullivan co. 6-6. Always On Time 13-15. Cuba's Vow 17-19. Dan McCarthy 20-22.—PARK CITY THEATRE (Walter L. Rowland, manager): The White Slave Dec. 29 had a good house, despite its lack of freshness. Under the Dome also did well 31. Charles Cowles in A Country Merchant had two big houses 1 and at popular prices the receipts netted almost $1,000. Kate Claxton had a fair house who greeted her well-worn rendition of The Two Orphans with vigor. Returned to a former love has William Barry in The Rising Generation, in which he did well 6. Morrison's Faust 8. A Guilty Mother 10, 11.—ITEM: The Elks' Minstrels will occur Jan. 24.

WATERBURY.—POLI'S THEATRE (Edward Goodman, manager): The Real Widow Brown by a fairly good co. Dec. 30-1; business good. The management introduced vaudeville for 3-8; the bill included Burke and Andrews, Lally Brothers, Willett and Thorn, the Donovans, Cook and Clinton, the Golden Trio, Canfield and Carlston, and the biograph, and the co. gave two performances a day to good audiences. The Girl from Paris 10.—JACQUES OPERA HOUSE (Jean Jacques, manager): Waite's Comic Opera co. closed a most successful week 1. The Fitzsimmons-Corbett fight, as given by the veriscope, filled the house 3-5. The Land of the Living 6. Bon Ton Burlesquers 7. Black Crook co 8.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): My Friend from India 1; capable co.; fair audiences.—ITEMS: Lip Keene wishes THE MIRROR A Happy New Year. Mr. Keene was the guest of Mayor Vance while in town.—The Opera House will open 10, under the management of F. W. Mitchell, with Kate Claxton in The Two Orphans. The house has been renovated and equipped with new scenery. Mr. Mitchell, who is manager of the Norwalk Opera House, will be represented in this city by H. B. Bussing.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): My Friend from India to a large house Dec. 29; capital performance by a co. in most respects admirable; Walter Perkins, who has many personal friends here, was given a very cordial reception. Little Lord Fauntleroy 1 to two good audiences; Carl Haswin was excellent, while the rest of the cast was fair.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): My Friend from India was excellently presented by a good co.—MCDONOUGH THEATRE (J. C. Southmayd, manager): Stowe's U. T. C. 12. Bon Ton Burlesquers 13, 14. Isham's Octoroons 20.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): Graphoscope Dec. 30-1 to good houses. My Friend from India 4; full house; excellent entertainment. The Gormans 6. The Land of the Living 7, 8.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Devil's Auction, 1; good audiences; general satisfaction.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): U. T. C. 3; fair performance and business. Joseph Green co. 4-8; fine co. Morrison's Faust 10. The Sages 17-22.

NORWALK.—OPERA HOUSE (F. W. Mitchell, manager): Kate Claxton in The Two Orphans 5 pleased a fair house. Rachelle Renard 10-15.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Kennedy's Players to large and pleased audiences 3-8. Graphoscope 10, 11. Shamus O'Brien 12.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Always On Time 1; fair attendance. The Real Widow Brown 3 pleased a fair house. Bon Ton Burlesquers 10. Graphoscope 12, 13. The Land of the Living 14.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): William Barry in The Rising Generation 4 gave good performance to a good house.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): A Railroad Ticket 1; Laura Biggar left the co. here. Payton's Comedy co opened for a week 3 to good business. The Sunshine of Paradise Alley 10. Wang 11. Always On Time 12.

FLORIDA.

ST. AUGUSTINE.—GENOVAR'S OPERA HOUSE (B. Genovar, manager): Joshua Simpkins Dec. 27; performance good; house fair. Veriscope of Corbett-Fitzsimmons fight 3; good performance and house. Rosabel Morrison 10. Gorton's Minstrels 14. A Milk White Flag 28.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Woodward-Warren co. Dec. 28-30 to fair business; programme included A Practical Joke, The Man from Paris, Cheek, The Girl I Love, and Sea Waif. James O'Neill 6.

TAMPA.—AUDITORIUM (John N. Phillips, manager): Biograph Dec. 27-30; fair business; performances good. Joshua Simpkins 1; large audience; performance fair; audience pleased. Rosabel Morrison 8. Edwin Travers 10. Gorton's Minstrels 25. A Milk White Flag 29.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Joshua Simpkins 3. Biograph 8. A Jolly Night 11.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Corbett-Fitzsimmons veriscope Dec. 31; well-filled houses. When London Sleeps 1 was received poorly by a fair house.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weis, manager): When London Sleeps Dec. 27, 28; business fair. The dramatic event of the season was the appearance of Otis Skinner, supported by an excellent co., including Frederick Moseley, Maud Durbin, and Ethel Winthrop, in Prince Rudolph Dec. 31, 1; the play and entire co. scored an artistic triumph; the stage settings and costumes were beautiful and appropriate; business good. A Milk White Flag 3.—ITEM: N. H. Harrison has resigned his position of assistant manager of the theatre.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee and manager): Fields and Hanson's Minstrels Dec. 30; good business; poor performance. Robert Downing in Othello 31 to packed house; audience delighted. Peters and Green co. 3-5, presenting Finnigan's Fortune, The King of Liars, and An Easy Place; large audiences; excellent co. Lost, a Bride 8. The Lees 10-15. Peruchi and Belden co. 17-21. Robin Hood, Jr., 22.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): A Stranger in New York Dec. 28; excellent performance; good business. Robert Downing 1 presented Ingomar and Samson and Delilah to fair houses; performances satisfactory. Otis Skinner 4. Woodward-Warren co 5, 6. James O'Neill 7. Under the Red Robe 11. The Dazzler 15. The Bostonians 20. Roland Reed 21.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Robert Downing in Samson and Delilah to a good house 3. Fields and Hanson's Minstrels 4.

MILLEDGEVILLE.—OPERA HOUSE (Walter Paine, manager): Robert Downing (return date) Dec. 29; performance excellent. Lost a Bride 7. Wilson and Lamar's Comedians 8.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, proprietor): Robert Downing in Samson and Delilah Dec. 29 to moderately large and delighted audience.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): A Stranger in New York delighted a fine audience Dec. 29. Peters and Green 10-15. The Dazzler 18. Roland Reed 29.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): Francis Jones in In Old Madrid Dec. 25; good house; everyone pleased; Billy Marble scored a hit. South Before the War 29 was a record breaker; S. R. O. before doors were opened; good satisfaction. The Pulse of New York 8, 9. The Gay Matinee Girl 28.—ITEM: Elk Lodge 300, of Boise, had a grand jollification Dec. 31. The advance agent of The Pulse of New York had just arrived and was entertained royally.

ILLINOIS.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): Herbert Kelcey and Effie Shannon presented A Coat of Many Colors to a delighted audience Dec. 29; attendance fair. The Bostonians 1 in Robin Hood and The Serenade. Walker Whiteside 4. McFadden's Row of Flats 5. The Sporting Duchess 8. E. R. Spencer 10, 11. Wilton Lackaye 13. Agnes Wallace-Villa 15.

ROCK ISLAND.—HARPER'S THEATRE (Charles Bleuer, manager): Senter Payton Comedy co. Dec. 20-26 presented to fair business King of the Klondike, Tom Roark's Vision, Dora, Lightning Rod Agent, Octoroon, Rip Van Winkle, and Is Marriage a Failure. A Boy Wanted 2; an ordinary performance; fair business. Murray and Mack 16.

ELGIN.—OPERA HOUSE (Fred. W. Jencks, manager): Davis' U. T. C. to two big houses Dec. 25. Kellar 31; large and pleased audience. A Bunch of Keys 1 to S. R. O.; pleased more than ever; Albert Mahar made a big hit. McFadden's Row of Flats 8. Murray and Mack 11. For Fair Virginia 14.

METROPOLIS.—MCCARTNEY MUSIC HALL (J. W. Gillingwater, manager): Al. G. Field's Negro Minstrels Dec. 28 to S. R. O.; excellent satisfaction. A Paper City 13.—ITEMS: On Dec. 29, the day following the performance of Field's Minstrels, suit for $100 was instituted against Manager Gillingwater by James Robinson (colored) for refusing to sell him seats in a row occupied by white people. The case is set for trial Jan. 5, and the result is awaited with much interest by our citizens as well as house managers all over the State.—It is rumored that the old Baers Opera House, which has been closed since the opening of the new house, is soon to be opened as a variety house.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Herbert Kelcey and Effie Shannon in A Coat of Many Colors Dec. 29 did good business. Murray and Mack 2 did good business; co. fair. Cherry Sisters 6. The Heart of Chicago 7. The Electrician 9.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): Murray and Mack Dec. 31 in Finnigan's Ball to good business. Walker Whiteside 1; fair business. McFadden's Row of Flats pleased a large audience 4. Pudd'nhead Wilson 10. Wilton Lackaye 14.—LYCEUM (C. E. Perry, manager): Uncle Hiram co. 27-29 and The Burglar 30-1, both to medium business. Faust 13-15.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Local minstrels Dec. 31, 1; good business.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): The Girl from Paris Dec. 31 pleased a large house. The Heart of Chicago 1; small house; co and play fair. Walker Whiteside 3. The Sporting Duchess 5. Shanty Town 7.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Walker Whiteside in Richelieu Dec. 31; small audience; giving satisfaction. McFadden's Row of Flats 3.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Murray and Mack in Finnigan's Courtship Dec. 27 to S. R. O.; audience pleased. For Fair Virginia 10. Al. G. Field's Minstrels 23.

FREEPORT.—GERMANIA OPERA HOUSE (Philip Arno, manager): A Bunch of Keys Dec. 30; large and pleased audience. For Fair Virginia 12.

MATTOON.—THEATRE (Charles Hogue, manager): McFadden's Row of Flats Dec. 27 packed the house; audience pleased.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): Courted Into Court drew a large audience and pleased Dec. 25. Holden Comedy co. No. 2 closed a week's engagement 1 to the capacity.

McLEANSBORO.—GRAND OPERA HOUSE (R. B. Stelle, manager): House dark, owing to cancellations.—ITEM: Florence May De Lisle, of the Azure Comedy co., will start a dancing club here.

TAYLORVILLE.—VANDEVEER OPERA HOUSE (W. H. Kaup, manager): E. R. Spencer Dec. 31 to large and pleased audience.

MURPHYSBORO.—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): The Three Guardsmen, due 1, closed in Evansville. Creston Clarke (return date) 17. Mackay Opera co. 27.

MT. VERNON.—GRAND OPERA HOUSE (Thomas Manion, manager): Madame Sans Gene co. Dec. 27 canceled. Paul Cazeneuve in The Three Guardsmen 29 failed to appear.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): The Prisoner of Zenda Dec. 27. The Bostonians in The Serenade 28. Frederick Warde in Iskander 1 to large business. The Sporting Duchess 3. The Wedding Day 7.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Murray and Mack in Finnigan's Courtship to good house Dec. 28. Herbert Kelcey and Effie Shannon in A Coat of Many Colors pleased a large house 31. Kellar 1 was received well by a good house. The Flints opened to a good house 3. Joseph Murphy 12. For Fair Virginia 13.

PETERSBURG.—HARRIS GUARDS OPERA HOUSE (C. A. Gustofson, manager): Eunice Goodrich co. Dec. 30 to small house.—OLYMPIC THEATRE (J. W. Williamson, manager): Dark.

SHELBYVILLE.—OPERA HOUSE (C. L. Wagner, manager): House has been dark since Nov. 10; reopened under above management with Maro, the magician, 3 to good business. Lutton's Tennesseeans 14. A Booming Town 25.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Murray and Mack in Finnigan's Courtship Dec. 30; satisfactory performance; good house. Cherry Sisters 3. The Heart of Chicago 5.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Cherry Sisters Dec. 22; large house, which failed to appreciate them. A Bunch of Keys 31; full house; first class performance. Murray and Murphy 6. For Fair Virginia 11. Elihu R. Spencer 15. She 25.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Earl C. Doty co. in Jack's Sweetheart, Faust, Is Marriage a Failure, Camille, His Lordship, East Lynne and Diamond Robbery Dec. 27-1 gave satisfaction to small business. Ollie Torbett Concert co. 3 to crowded house; good satisfaction. Murray and Mack 6. The Electrician 11. Field's Colored Minstrels 13. Tim Murphy 15. Creston Clarke 19.

PANA.—NEW GRAND (Lou Roley, manager): E. R. Spencer Dec. 30-1 in Othello and The Merchant of Venice to large and pleased audiences. Al. G. Field's Colored Minstrels 8.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (Frank McCasland, manager): Ralph Stuart in The Westerner, supported by a well balanced co., drew

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two fair audiences 2. Gus Hill's World of Novelties 9. J. E. Toole 16. At Piney Ridge 23.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): She 12.

CLINTON.—NEW OPERA HOUSE (John B. Arthurs, manager): E. S. Spencer in Julius Cæsar Dec. 25; fair business; co. excellent. Tom Nawn in Shanty Town gave universal satisfaction 4.

JACKSONVILLE.—GRAND OPERA HOUSE (H. Ravenscroft, manager): The Heart of Chicago Dec. 31 to a fair but pleased audience.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (L. L. Bradley, agent): Red Men's musicale drew large house 5.==ITEMS: The burglars who robbed Arthur Livingston, of Maffert Stock co., about three weeks ago were arrested here 3 and taken to Louisville. It is likely they will be given a long term, as they are noted crooks.—Mr. Calder has secured the right for this country to produce La Tour du Monde and expects to make it a very elaborate scenic production. W. L. GROVE.

MARION.—GRAND OPERA HOUSE (Willmore and Edmiston, managers): Jessie Mae Hall closed a profitable week's business Dec. 25 with Cupid's Chariot to packed house; several changes for the better have been made in the personnel of the co. What Happened to Jones brought out a large and enthusiastic audience 29; the cast, headed by George C. Boniface, Jr., and Anna Belmont, is unusually strong, and the comedy is clean and bright throughout. Twelve Temptations drew a topheavy house 3. The Isle of Champagne, with Richard Golden and Katherine Germaine, drew fair house 4; performance pleasing and scenery gorgeous. A Bunch of Keys 5. Fanny Rice 6. J. E. Toole 8. The Man in the Iron Mask 10. Shanty Town 14.==WHITE THEATRE (E. L. Kinneman, manager): The engagement of Mr. John Griffith's Faust 23 proved a most satisfactory one; a large and brilliant audience witnessed the production; Mr. Griffith's Mephisto is very fine, and he is ably supported by Kathryn Oliver, Kate Beebe, and John Fay Palmer. Digby Bell in The Hoosier Doctor delighted a large house 30; the play is a beautiful character portrayal; Mr Bell and the entire co. were called before the curtain at the end of the second act.==ITEMS: At the fall of the curtain on the last act of The Hoosier Doctor Manager E. L. Kinneman's connection with the White Theatre ceased. The house was leased to Messrs. Burke and Halliday, owners of the Grand, and for the present will be closed. Mr. Kinneman takes charge of the bill posting department, which has grown to such large proportions that it will require all his time. Manager Kinneman's retirement is regretted by many friends here, who wish him every success in his present venture.—The Jessie Mae Hall co. were entertained at Christmas dinner by Dr. C. H. Eckert.—Walter A. Livermore, of the Little Trixie co., spent the holidays with relatives here.—The Frankton Opera House, at Elwood, has passed into the hands of Harrison Quick. It has been in charge of a receiver for over a year. Antoinette Hartkorn, of the Warren Conlan co., tripped on a street car rail and broke a bone of the left foot 27. She will be unable to join her co. for several weeks.

BRAZIL.—MCGREGOR OPERA HOUSE (Bert Hayman, manager): W. S. Hart in The Man in the Iron Mask and The Bells Dec. 30, 31; business fair; performance meritorious. Al. G. Field's Colored Minstrels 4; business and performance good.==ITEM: Isaac M. Monk, the popular manager of the Indiana and Illinois circuit, has secured Bert Hayman, of Peoria, Ill., to manage his theatre here Mr. Hayman is a man of much experience, having been in the employ of Mr. Monk for a number of years, and it is an asserted fact that the house will prosper under his management. The house is now undergoing a thorough renovation.

ELKHART.—BUCKLES OPERA HOUSE (David Carpenter, manager): Clay Clement scored his fourth success here in The New Dominion Dec. 30; large house. Joseph Murphy in The Kerry Gow 1; good business; excellent co. Kellar 11. The American Girl 20. Cissy Fitzgerald 21.

PORTLAND.—AUDITORIUM (Lindamood and Andrews, managers): Irving-French co. Dec. 27-29 presented Runaway Wife and An Irishman's Troubles (similar to Nell, the Fireman's Ward); performance and business so bad that the co. was canceled. A Bunch of Keys 11.

LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): The Girl from Paris drew a large audience Dec. 28 who greatly enjoyed the excellent performance; Carrie Behr made a great hit. What Happened to Jones was a delightful performance 30; fair house. The Span of Life 4. The Isle of Champagne 5. Pudd'nhead Wilson 8.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowler, manager): Digby Bell in The Hoosier Doctor Dec. 29 to large audience; splendid performance; Mrs. Laura Joyce Bell shared honors. Lutton's Concert co. 31 to a small house; entertainment satisfactory. Tim Murphy in Old Innocence 3 to fair business; splendid performance. Gus Hill's World of Novelties 15. A Black Sheep 21.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager): A Bachelor's Honeymoon to fair business Dec. 29; performance good. The Brownies 30. Dan Sully in O'Brien the Contractor gave good satisfaction to a full house 1. Town Topics opened 4 for three nights; business and performances good. What Happened to Jones 6. A Bunch of Keys 7. U. T. C. 8. Clay Clement 12. Shanty Town 14.

EVANSVILLE.—GRAND (King Cobbs, manager): Banda Rossa Dec. 28; fair house. De Wolf Hopper in El Capitan 30 to S. R. O. The Girl from Paris 1 to crowded houses. Primrose and West 5. Herrmann the Great co. 8.==PEOPLE'S (T. J. Groves, manager): Al. G. Field's Colored Minstrels 2 to good house. Dan Sully 9.

NEW HARMONY.—THRALL'S OPERA HOUSE (Bish Mumford, manager): Pease Sisters to a good house Dec. 31, but did not deserve it

RICHMOND.—THE BRADLEY (Murray and Swisher, managers): A Bachelor's Honeymoon Dec. 30 to good business; excellent performance. Fanny Rice 4. On the Yukon 13. The Hearthstone 17.==PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): The Isle of Champagne 10. Human Hearts 17. Gus Hill's World of Novelties 19.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): The Happy Family (local) 1 pleased a fair house. Lutton's Concert co. 8 (return date). J. E. Toole 11.==CARLISLE HALL (Carlisle Brothers, managers): Closed indefinitely.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Banda Rossa Dec. 29 to fair business. The Girl from Paris, with Mamie Gilroy in title-role, drew well 30. The Brownies 31, 1. Murray and Mack in Finnigan's Courtship to good house 4.

VINCENNES.—MCJIMSEY'S THEATRE (Guy McJimsey, manager): McFadden's Row of Flats drew large and pleased house Dec. 29. Jessie Mae Hall opened for a week 3 to crowded house. Dan Sully 11.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): Clay Clement 4 in The New Dominion; largest house of season. Pudd'nhead Wilson 7.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): Daniel Sully in O'Brien the Contractor Dec. 31; well-pleased audience. Eldon's Comedians in Zin the Pet of the West 3 to S. R. O.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): Sadie Raymond in Daisy the Missouri Girl Dec. 22; good house; audience pleased. A Stag Party 30; fair house. J. E. Toole 6.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): The Girl from Paris pleased a large audience Dec. 29. W. S. Hart 1 to fair houses. The Isle of Champagne 6. Dan Sully 7.

BRAZIL.—MCGREGOR OPERA HOUSE (A. M. Hickman, manager): W. S. Hart in The Man in the Iron Mask and The Bells Dec. 30, 31. Al. G. Field's Minstrels 4.

LA PORTE.—HALL'S OPERA HOUSE (W. B. Currier, manager): The Span of Life to moderate house 3. For Fair Virginia 7.==LAY'S OPERA HOUSE (John Wolf, manager): Simon Comedy co. 1-8; fair business.

HUNTINGTON.—OPERA HOUSE (R. D. Smith, manager): Mr. and Mrs. Russ Whytal in For Fair Virginia 4 gave excellent satisfaction to medium business. Kellar 13.

NEW CASTLE.—ALCAZAR THEATRE (Ben Brown, manager): W. S. Hart in The Man in the Iron Mask 5; large audience.==ITEM: Mr. Hart was presented with an immense bunch of roses by his Masonic brothers of the local lodge as a token of brave service rendered two brother Masons in a railroad wreck recently.

UNION CITY.—UNION GRAND THEATRE (R. B. Turpin, manager): W. S. Hart in The Man in the Iron Mask 11. The Isle of Champagne 12.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): A Bunch of Keys 11.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): The Span of Life 7. The Herrmanns 11. Darkest America 19.

PORT WAYNE.—MASONIC TEMPLE (Stouder and Smith, managers): What Happened to Jones Dec. 28; good business. Mr. and Mrs. Russ Whytal in For Fair Virginia 31. A Bachelor's Honeymoon 1 to big houses.

LEBANON.—GRAND OPERA HOUSE (J. C. Brown, manager): Lutton's Concert co. Dec. 30; fair house; excellent satisfaction. A Stag Party 5.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Jessie Mae Hall Dec. 27-1.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (H. Aaronson, manager): Beach and Bowers' Minstrels Dec. 27; full house. The Black Crook 31 1; poor business; co. stranded here. Kempton Komedy Ko 10-15.

MUSCOGEE.—TURNER'S OPERA HOUSE (N. K. G. Shepard, manager): Nashville Students Dec. 28 to well-filled house; receipts $200. W. J. Bryan 7. Edwin Rostell 10. Katie Putnam 19. Edward P. Elliott 24.

IOWA.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Company, managers): Donnelly and Girard in The Geezer Dec. 28 to a fair but pleased audience. The Prisoner of Zenda 29. The Bostonians in The Serenade 30. Local minstrels 1; attendance and performance satisfactory. Tom Nawn in Shanty Town 2. Willie Collier in The Man from Mexico to a fair audience 3. The World Against Her 9. Banda Rossa 11. Wilton Lackaye 12. Donnelly and Girard 16. Katie Emmett 19. Pudd'nhead Wilson 21. De Wolf Hopper 22. Miss Francis of Yale 25.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): A Contented Woman Dec. 28; light business. Donnelly and Girard in The Geezer 29; fair business. Courted Into Court 1. The Man from Mexico 5. The Wedding Day 6. The Girl from Paris 7. A Boy Wanted 8.==GRAND OPERA HOUSE (William Foster, manager): The Heart of Chicago 30-1 to fair business. Shanty Town 27-29; business fair.==BIJOU THEATRE (T. J. Littleman, manager): Bijou Theatre co. 27-1; fair business.==ITEM: Marie Dressler in Courted Into Court scored an immense hit.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): The Bostonians Dec. 29 in Robin Hood. Tom Nawn in Shanty Town 1; good business; star and play were well received. Walker Whiteside, billed for 5, canceled. The Girl from Paris 6. The World Against Her 11. The Wedding Day 13.==ITEM: J. C. Hubinger, of Keokuk, who owns a controlling interest in the Quincy and Keokuk theatres, is negotiating for the purchase of the Grand in this city.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): A Bunch of Keys Dec. 29; large audience; performance not satisfactory. A Boy Wanted 1; matinee, large audience; evening, S. R. O.; audiences pleased. Donnelly and Girard 17. Tim Murphy 18.==ITEM: Ada Bothner, leading lady of A Bunch of Keys co., was unable to appear owing to a severe cold, which crippled the entertainment.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): The Prisoner of Zenda 31. Beall's cinematographe and Mlle. Lanita packed the house 1. Lillian Russell, Della Fox, and Jeff D'Angelis in The Wedding Day 3 did immense business. Receipts, $1,450.

CLINTON.—DAVIS OPERA HOUSE (W. McMillan, manager): A Boy Wanted 3; big business and pleased audience. Murray and Mack 12. Tim Murphy 17.==ITEM: Propitious weather helps the rapid finishing of the new Economic Theatre, which will positively be opened early in Feb. William McMillan, now managing the Davis, will have charge of the new house.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Courted Into Court Dec. 31. Willie Collier in The Man from Mexico 4; business excellent. Wilton Lackaye 10. Banda Rossa 11. Murray and Mack 14.

COUNCIL BLUFFS.—DOHANY THEATRE (George N. Bowen, manager): U. T. C. 1; fair business.

ELDORA.—WISNER OPERA HOUSE (J. C. Crockett, manager): John E. Dvorak in Dr. Jekyll and Mr. Hyde 1; large and pleased house. Marie Bell Opera co. 5. The Heart of Chicago 12. Katherine Oliver 15.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): Pinafore (local) 14.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): The Heart of Chicago Dec. 29; good business. A Boy Wanted 7.

DECORAH.—GRAND OPERA HOUSE (B. B. Morss, manager): Side Tracked 1; packed house; performance satisfactory to the gallery.==STEYER'S OPERA HOUSE (George Higgins, manager): Dark.==ITEM: President Bear, of the Grand, is in St. Paul.

GRINNELL.—PRESTON'S OPERA HOUSE (F. O. Proctor, manager): Marie Bell Opera co. 8-11.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): A Boy Wanted Dec. 29; S. R. O. and pleased audience.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Tom Nawn in Shanty Town Dec. 30 to large and pleased audience. Frank E. Long co. opened for a week's stand 3 to S. R. O. in A Lost Paradise.==STAR THEATRE (W. H. Evans, manager): Dark.

RED OAK.—EVANS THEATRE (Clark and Priessman, managers): A Boy Wanted 11. Walker Whiteside 14.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, manager): Tom Nawn in Shanty Town Dec. 31; good business. Uncle Hiram to crowded houses 1.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Frederick Warde in Iskander Dec. 28; fair house; all pleased. A Boy Wanted 30; large house; good satisfaction.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Frank E. Long co. Dec. 20-25; poor business. A Boy Wanted 4. Walker Whiteside 10.

MISSOURI VALLEY.—NEW THEATRE (William Horman, manager): Si Plunkard Dec. 27 to good business and satisfaction. Side Tracked 13. Black Trilby 19.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (O. T. Crawford, local manager): Lew Hall's Colored Minstrels Dec. 27, 28 attracted fair houses who seemed to receive adequate returns on their investments. Frank Lane and a good co. gave us A Trip to Chinatown 1, pleasing two good audiences. 1492 6. The Brownies 8.==CRAWFORD OPERA HOUSE (O. T. Crawford, local manager): Holden Comedy co. 27-1 in Escaped from the Law, The White Slave, Master and Man, Knute Knuteson, Alabama, and Captain Herne, U. S. A., gave long and satisfactory performances to audiences that were equally pleasing to the performers; the plays were enlivened, varied and lengthened by specialties. Gus Hill's World of Novelties 5. THOMAS R. HYATT.

WELLINGTON.—WARD'S OPERA HOUSE (Asa M. Black, manager): Katie Putnam 7.==AUDITORIUM (Charles J. Humphrey, manager): Lecture by H. W. J. Ham 11.==ITEM: The Auditorium caught fire New Year's Day from defective flue. Considerable damage was done before the flames were extinguished. The loss is covered fully by insurance. Repairing will begin at once.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Warner Comedy co. Dec. 27-1 in Mercie's Marriage, Dads and Dollars, The Golden Giant Mine, After the Ball, The Lawyer Detective, The Hidden Hand, and Three Hats; performances first-class; good houses; special mention is due Ed Ellis and Cora Warner. Beach and Bowers' Minstrels 18. Fabio Romani 25.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Martling, manager): A Trip to Chinatown Dec. 28; excellent performance; good business. Swedish Quartette co. 31; satisfactory entertainment; packed house.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (M. B. Donavan, manager): Hall's Georgia Minstrels Dec. 29, 30. Gus Hill's Novelties 2. The Brownies 7. 1492 8.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (Frank J. Hess, manager): Beach and Bowers' Minstrels 8. Katie Putnam 10.

ATCHISON.—THEATRE (John Seaton, manager): A Trip to Chinatown pleased a large audience Dec. 30. At Piney Ridge, a splendid attraction, drew a small house 31. Secret Service 3. The Brownies 6. 1492 7.

PARSONS.—OPERA HOUSE (O. P. M. Wiley, manager): A Breezy Time 1 gave satisfaction to good business. A Trip to Chinatown 6. Side Tracked 8. Fabio Romani 13.

HUTCHINSON.—OPERA HOUSE (W. A. Lee, manager): Dec. 28-1 house dark. The Brownies 14.

GIRARD.—HOLZER OPERA HOUSE (D. F. Vanvoast, manager): Side Tracked 1; crowded house; good performance. A Breezy Time 4. Nashville Students 6.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Beach and Bowers' Minstrels 6.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): U. T. C. Dec. 27; good house; poor co. Side Tracked 3. A Breezy Time 5.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Side Tracked Dec. 28; excellent performance; good house.

GREAT BEND.—GRAND OPERA HOUSE (Captain Lewis, manager): Katie Putnam in Tom Tinker's Kid 6.

HOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): Spooner Dramatic co. Dec. 27-1 to good business, giving satisfaction. Black Four Hundred 10.

KENTUCKY.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): America (local) Dec. 30, 31 to big business. Darkest America 6.==ITEMS: Maurice Hedgee, of Agnes Wallace-Villa co., and Will H. Davis, of the Eastern Fast Mail co., were the recipients of many handsome Christmas presents from their home friends in this city.—A new theatre is to be established in Lexington, Ky., with J. Allen Darnaby, of Buffalo Bill's co., as manager.

FRANKFORT.—CAPITAL OPERA HOUSE (John L. Scott, Jr., manager): The Siege of Vicksburg 4. Darkest America 8.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Joe Bush, manager): A Paper City 19.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Tim Murphy in Old Innocence Dec. 29; large house. The star, Dorothy Sherrod, and the entire support were good.==ITEM: Mr. Murphy also denied the report that he would change his name.

ASHLAND.—ASHLAND (W. Meinhart, manager): Digby Bell in The Hoosier Doctor 3 pleased a large audience. Darkest America 4 to a packed house; patrons delighted. James Young 15.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): The Geisha Girl Dec. 30; full house; performance excellent.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Al. G. Field's Negro Minstrels Dec. 31; fair house; performance poor Human Hearts 5. Darkest America 11. Herrmann the Great co. 12. Robert Downing 14. A Stranger in New York 20. When London Sleeps 21.

ELKTON.—WELLS OPERA HOUSE (Leigh and Johnson, managers): Vanderbilt Glee Club Dec. 22; performance fair; small house. House dark indefinitely.

MT. STERLING.—GRAND OPERA HOUSE (O'Connell and Turner, managers): Hillyer's Wonders 6, 7.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): The Dazzler 3. Baldwin-Melville co. 10-15. The Prodigal Father 18. The Prisoner of Zenda 19.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): Richard and Pringle's Minstrel co. 30 to S. R. O.; performance good.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Other People's Money 14. Devil's Auction 19, 20.==NOROMBEGA (H. C. Bean, manager): Whittier-Martine co. closed 1 to fair business, presenting during the week A Bachelor's Wife, The Rag Picker's Child, Cast Adrift, Beyond the Rockies, The Lightning Red Agent, and Down East.==Y. M. C. A. HALL (Robert Jordan, agent): Athene Club 4; large and pleased audience.

PORTLAND.—THE JEFFERSON (Fay Brothers and Hosford, managers): The Circus Girl 3. Anna Held and The Cat and the Cherub 7, 8. Superba 10-15. The Mysterious Mr. Bugle 17, 18. Other People's Money 19, 20.==PORTLAND THEATRE (Charles C. Tukesbury, manager): Coon Hollow 8.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees and managers): A Railroad Ticket gave a good performance to a splendid house Dec. 31. The Midnight Flood gave a tame performance to a good house 1. Moulin Rouge co. 6. Edison's projectoscope 7, 8. Al. G. Field's Minstrels 18. Wang 20.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): McCarthy's Mishaps pleased a fair house Dec. 29. The New York Male Quartette 10.

FREDERICK.—CITY OPERA HOUSE (P. E. Long, manager): Powell 1; small house; performance good. Manola-Mason co. 8.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Rice's Comedians finished their engagement 1, having averaged very satisfactory business. Joseph Holland and an admirable support played The Mysterious Mr. Bugle 3, but for some unaccountable reason the audience was of decidedly meagre proportions. Gretchen Lyons, Joseph and Edgar Norton ably seconded their leader. The Circus Girl 4. The Cat and the Cherub, with Anna Held and two other variety turns, drew a large audience 5. The entertainment at present is too short. Superba 6-8. My Friend from India 12. Devil's Auction 13. Southern Cake Walk 14, 15.==MUSIC HALL (W. H. Boody, manager): The City Sports to S. R. O. Dec. 30-1; excellent entertainment. The Tornado was not in the hands of a co. calculated to attract the patrons of this house, and in consequence the attendance was not up to the standard 3-5. Brother for Brother 6-8. Dan McCarthy 10-12. J. Walter Kennedy 13-15. Robie's Knickerbockers 17-19, and Mlle. Ani's Monarchs 20-22.==ITEMS: The Nickelodeon still continues to do business.—The Bijou, which has been untenanted for a long time, will open 10 under the management of James Russell with vaudeville as the entertainment.—W. A. Brady was in town with The Cat and the Cherub; he reports himself as pleased with the opening business and the way the performance is going.—Peter Brogan, of Buffalo Bill's Wild West, is at home for a vacation.—There is considerable talk of rebuilding Huntington Hall, which was burned recently.
ORMSBY A. COURT.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Le Noir, manager): Patent Applied For to fair business Dec. 31, 1. The company is adequate, Beatrice in dual characters and Charles Barry as a tramp being especially notable. The scenery and mechanical effects are fine. The Circus Girl 5. The Girl from Paris paid a second visit 6, 7; good business. The lively musical comedy, with its clever people, made a distinct hit. The Cat and the Cherub and Anna Held 12. Edward Harrigan 17. The Belle of New York 20. My Friend from India 27.
EDWIN DWIGHT.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Coon Hollow drew a light house Dec. 31. Hands Across the Sea had a temptestuous time in this city 1; business was fair, but two members of the co. attached the receipts and they were told that unless they would share the receipts pro rata with the other members of the co. the audience would be dismissed, money refunded and nothing left for anybody; they settled pro rata; co. disbanded here. William A. Brady's co., headed by Anna Held, gave a good entertainment to large but unappreciative audience 3. The Ethel Tucker co., owing to a railroad accident, was unable to reach the city in time for their advertised opening 4, but opened in Blow for Blow to a large house 5. The Tornado 12. Veriscope 14, 15. The Real Widow Brown 19.==PARK THEATRE (Irwin and Swift, managers): Professor Carpenter, hypnotist, did a fair business 27-Jan. 1.==ITEMS: W. S. Reeves came over from New York 31 to try and collect royalties on his play Hands Across the Sea, but instead of receiving, he contributed to help the unfortunate members of the co.—William A. Brady was in the city 3.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): The Mysterious Mr. Bugle Dec. 30; large and enthusiastic audience; capable co. Patent Applied For 3; small attendance; unsatisfactory performance. Under the Dome 5; fair house; creditable performance. The Girl from Paris 8. Lieutenant Peary 14.==EMPIRE (T. F. Murray, manager): The Land of the Living 3-5; business and production satisfactory.==ITEM: W. E. Kendall, for seven years manager of the Opera House, resigned the position 31, and was succeeded by B. L. Potter, proprietor of the Windsor Hotel. Mr. Kendall is undecided as to his future course.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): A Big Heart 1; unsatisfactory performances; light houses. Dorothy Morton was suffering with a severe cold 4, and Miss Brevity of Hong Kong did not please a small audience. Shamus O'Brien 6; light business; general satisfaction. Patent Applied For 8.==WILSON OPERA HOUSE (W. P. Meade, manager): Bon Ton Burlesquers 4 made a pronounced hit before a good audience.==ITEMS: Alexander Guilmant will give an organ recital here 14. The Drummer Boy was presented 5-7 by the Sons of Veterans and friends in Grand Army Hall, giving excellent satisfaction; attendance large.—Owing to Dorothy Morton's throat difficulty her date in Syracuse 5 was canceled and she laid over here. She has recovered and continued her route.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Miles Ideal Stock co. presented Michael Strogoff, Unknown, The Life Guard, Blacksmith's Daughter, New Mexico, That Circus Girl, A Fair Rebel, and Damon and Pythias, Dec. 27-1, to good business. These plays, given by the best repertoire co. seen here this season, were presented in a manner which could be followed to advantage by some of the higher priced attractions which have visited us. J. E. Miles, William J. Butler, and Jack Tucker deserve mention for especially good work. Specialties gave best of satisfaction. Under the Dome 11.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Hennessy Leroyle in Other People's Money Dec. 31, 1 attracted small audiences; pleased. Bennett and Moulton Dramatic co. opened 3 for a week and are offering the following repertoire of plays: Darkest Russia, Two Orphans, Prisoner of War, All the Comforts of Home, Lady of Lyons, McKenna's Flirtation, and For Cuba's Cause; co. good; plays all well staged.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The Tornado Dec. 31, 1 pleased fair houses. Joseph Holland and a good co. in The Mysterious Mr. Bugle 4 to light business. Waite's Comedy co. 10-24. Fiske Jubilee Singers 27.==NEW THEATRE (Cornelius A. Sweeney, manager): Twentieth Century Vaudeville Stars 30-1 to fair business. Frederic and Minnie Seward in repertoire 3-8 to light receipts.

LYNN.—THEATRE (Dodge and Harrison, managers): Waite Comedy co. finished its two weeks' engagement with a sacred concert 2 to large and delighted audience. Margaret Mather in Cymbeline 3, 4 to large audiences; performance excellent. The Fairies' Well 5. The Tornado 10, 11.==MUSIC HALL (Dodge and Harrison, managers): Robie's Bohemian Burlesquers Dec. 30-1; performance creditable; good business. Professor Carpenter, hypnotist, opened for a week 3 to fair business. Veriscope 10-13.

MARLBORO.—THEATRE (F. W. Riley, manager). Graham's Cake Walk gave satisfactory entertainment 1 to large audiences. Other People's Money 5; small house; good satisfaction. My Friend from India 8.==ITEM: Mayor Bartlett presented the cake contested for in the cake walk 1. The entertainment was such a success that Manager Riley closed with Mr. Graham for return engagement 28, 29.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): My Friend from India 7. Local minstrels 18.==ITEM: John P. Remic has returned from California, where he has been acting as advance agent for Dan Sprague's Social Session co., which closed on account of poor business.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Under the Dome 1; first-class performance; fair house. Patent Applied For 4 to a small house; performance not up to standard. Kate Claxton 11. Katherine Rober co. 17-22. Devil's Auction 31.

WORCESTER.—THEATRE (James F. Rock, manager): The Girl from Paris had crowded houses Dec. 31-1. Superba fared advantageously 3-5. Anna Held packed the house 6. Katherine Rober 10-15.==LOTHROP'S OPERA HOUSE (Alfred T. Wilton,

It's the Snap and
Sparkle of
Londonderry
Lithia Water
that make it go.
Sold by all dealers in Mineral Waters, and in every hotel and club in America.

manager): The Great Train Robbery did a satisfactory business 8-8. Edward Harrigan 10-15.

LEOMINSTER.—TOWN HALL AND OPERA HOUSE (Sanderson and Cloyes, managers): The Girl from Paris Dec. 30; big business. The complete Boston production appeared to excellent advantage on this large stage and gave the best of satisfaction. Under the Dome 10.

GARDNER.—OPERA HOUSE (George E. Sanderson, manager): Little Lord Fauntleroy Dec. 27; light house; poor co. Cyr Brothers and Barrie Vaudeville co. 3. Under the Dome 8.

IPSWICH.—OPERA HOUSE (Thomas E. Condon, manager): Local concert 1; attendance poor. Vaudeville 6

WESTFIELD.—OPERA HOUSE (Clarence Van Deusen, manager): Patent Applied For 5; poor business; fair performance.==ITEM: Cornelius O. Callahan, but just recovered from a cracked knee pan, fell upon a slippery sidewalk 3 and fractured the knee cap a second time. This probably will prevent his further appearance upon the stage.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Coon Hollow 1; fair houses; audiences pleased. Joseph Holland in The Mysterious Mr. Bugle 5; large audience; excellent co.

CHELSEA.—ACADEMY OF MUSIC (Patrick and Rehiger, managers): Coon Hollow pleased a small house Dec. 30. Margaret Mather in Cymbeline 5; crowded house; co. and production excellent. Sawtelle Dramatic co. 10-15.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Side Tracked 25.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): Under the Dome 6; small audience; performance gave satisfaction. Edward Harrigan 18.

WALTHAM.—PARK THEATRE (Edward Davenport, manager): Local minstrels 1 to packed house. Other People's Money 6. Rice's Comedians 10-15. A Railroad Ticket 18.

MICHIGAN.

GRAND RAPIDS.—POWERS' (O. Stair, manager): Clay Clement (return engagement) 1 in The New Dominion before an immense audience; the star's characterization of the Baron is a rare bit of character work, and pleased as well as ever; Mr. Clement has shelved A Southern Gentleman, and has made no mistake in so doing. Pudd'nhead Wilson 4, 5 with Edwin F. Mayo and good support to fair business. Twelve Temptations 11. Sowing the Wind 12.==GRAND (O. Stair, manager): McGinty the Sport finished a three nights' engagement 1, playing to good business; the entertainment is largely made up of good specialties. Down in Dixie, with lots of scenery and startling effects, together with a pickaninny band, played to S. R. O. 3-5. Darkest Russia 6-8.==ITEM: Clay Clement joined the local lodge of Elks Jan. 1 and gave several entertaining recitations at the regular New Year's Social Session. Mr. Clement, owing to illness, has canceled dates for 3-5, but will meet his co. in Indianapolis 6, where he is booked 6-8.

ANN ARBOR.—ATHENS THEATRE (L. J. Lisemer, manager): Pudd'nhead Wilson Dec. 29 drew well, and was much liked, the only drawback being the absence of Mr. Mayo, whose place was taken by an understudy. Robert Mantell in A Secret Warrant 4 had a crowded house and was received enthusiastically. Cissy Fitzgerald 12. In Gay Paris 15.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, proprietor and manager): Pudd'nhead Wilson 1; matinee, light house; evening, crowded house; excellent performances. Go-Won-Go-Mohawk 6; light house; play has not much merit. Twelve Temptations 8. The Last Stroke 12.==GRAND OPERA HOUSE (F. H. Chase, proprietor): Clifford's In Gay Paris 6, 7.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Pudd'nhead Wilson Dec. 30; good house, and made a hit, although handicapped by the illness of Mr. Mayo, who was out of the cast. Fanny Rice in At the French Ball 4; good house; splendid satisfaction. Cissy Fitzgerald 10. Little Miss Chicago 14. Twelve Temptations 18. The Last Stroke 22.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Pudd'nhead Wilson pleased large audiences Dec. 28. John Griffith gave an excellent production of Faust 28. Darkest Russia to large and well satisfied houses 1. Go-Won-Go-Mohawk 6. The Wizard of the Nile 11. Sowing the Wind 12. Twelve Temptations 13. Cissy Fitzgerald 15.

YPSILANTI.—GRAND OPERA HOUSE (Byers and Cramer, managers): Fanny Rice in At the French Ball more than pleased a full house 3; Effie Guise, whose home is here, was welcomed warmly by her many friends. Cissy Fitzgerald 11. Sowing the Wind 15.==ITEM: Mrs. Clinton Elder, of the Francis Wilson co., is spending the week with her parents here.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Darkest Russia Dec. 30 deserved better patronage. Joe Flynn canceled 3, co. having disbanded at Grand Rapids. Go-Won-Go-Mohawk had only a small house 5. The Wizard of the Nile 12.==STAR THEATRE: Dark.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): The Isle of Champagne 3; good house; audience pleased. John Griffith 7.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): Ole Olson 31 gave satisfaction to S. R. O. Pudd'nhead Wilson 3; excellent performance; good business. Darkest Russia 5. Twelve Temptations 10.==ITEM: The members of the Ole Olson co. were entertained by the Muskegon Lodge, B. P. O. E., after the performance.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): John Griffith in Faust to a large and pleased audience Dec. 30. Ole Olson to fair sized house 1.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Pudd'nhead Wilson Dec. 30 pleased a good audience. In Gay Paris 10. Shanty Town 25.

OWOSSO.—SALISBURY'S OPERA HOUSE (Burns Brewer, manager): Joe Flynn in McGinty the Sport Dec. 29 pleased a good house.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, manager): Darkest Russia Dec. 29 to a pleased audience; scenic effects fine. Fanny Rice 5. In Gay Paris 13. The Last Stroke 21.

MINNESOTA.

FARIBAULT.—OPERA HOUSE (Faribault Opera House Co., managers): Dark.==ITEM: The directors of the Faribault Opera House Co. are undecided still as to the future management of the house. Within a few days some definite plan will be formulated whereby this popular house will reopen to the public under a managerial system acceptable both to its patrons and directors.

MANKATO.—THEATRE (Jack Hoeffler, manager): Ferris' Comedians Dec. 28-1; large business; co. good. Veriscope 11. Hoeffler Stock 15-21. Donnelly and Girard 22.==ITEM: Red Wing, Rochester, and Albert Lea, Minn., have been added to the Hoeffler circuit.

DULUTH.—THE LYCEUM (E. Z. Williams, owner and manager): Under the Dome Dec. 31 to large and enthusiastic audience. The Widow Jones 1 to S. R. O.; performance satisfactory. Black Patti's Troubadours 3 opened for a two nights' engagement to S. R. O.; audience pleased.

WINONA.—OPERA HOUSE (J. Strasilipka, manager): Wilton Lackaye presented The Royal Secret Dec. 31; fair performance; poor play; light house. A Black Sheep 11. Donnelly and Girard 19.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): Railroad Jack Dec. 29; small and dissatisfied audience. Black Patti's Troubadours 11.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager): Marie Bell Opera co. in The Mascot and The Chimes of Normandy Dec. 25 and return date 28; good performances and houses. Stuart's veriscope 12.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Clarke and Gardner, managers): Herrmann the Great co. Dec. 25 to fair business; unsatisfactory programme. Creston Clarke 29-1; good business. Henshaw and Ten Broeck 21. Rosabel Morrison 22.

GREENVILLE.—OPERA HOUSE (Harry E. March, manager): Creston Clarke in The Last of His Race and David Garrick 3, 4; crowded houses; performances best this season. Henshaw and Ten Broeck 11. A Night at the Circus 18.==ITEM: The amateurs here are rehearsing May Melvin Ward's three-act play, Mlle. Monnette, for an early production.

McCOMB CITY.—OPERA HOUSE (W. R. Caston, manager): A Night at the Circus 3; performance good; audience pleased; receipts, $310. Lillian Lewis in For Liberty and Love 4 to S. R. O.; audience pleased; receipts, $564. The Prodigal Father 10. Josh Simpkins 24.

COLUMBUS.—OPERA HOUSE (P. W. Mears, manager): James O'Neill will open the new playhouse 10.==ITEM: M. Ambuster and Sons, of Columbus, O., furnished the scenery for the new opera house.

YAZOO CITY.—EUREKA HALL (D. Wolerstein, manager): A Thoroughbred Dec. 18 to good business; co. fair. Herrmann the Great co. to fair business 23. Creston Clarke failed to materialize 28. A Night at the Circus 8.

VICKSBURG.—OPERA HOUSE (Piazza and Botto, proprietors): Creston Clarke Dec. 27 in The Last of His Race to a good and appreciative audience.

JACKSON.—ROBINSON'S OPERA HOUSE (M. G. Fields, manager): The Prodigal Father to fair house 1. Lillian Lewis 3.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): The Bostonians Dec. 27. A Contented Woman 29; good house. At Piney Ridge 1; two good houses. Secret Service 4. The Prisoner of Zenda 5. The Wedding Day 8.==CRAWFORD THEATRE (E. S. Brigham, manager): Gus Hill's Novelties 3 to good house.==ITEM: Helena Fredericks, a St. Joseph girl, now with The Bostonians, was given an ovation on her recent appearance. Local pride, with a real admiration of her finished acting and splendid voice, caused an unwontedly enthusiastic reception.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Columbia Comic Opera co. Dec. 27-1 to good business; general satisfaction. Jule Walters in Side Tracked 2; large audience; co. fair. A. Y. Pearson Stock co. 3-8. A Breezy Time 9.==ITEM: E. L. Graves assumed the duties of business-manager of the Columbia Opera co. while here. The co. will go South to Florida and to the West Indies, making a tour of all the islands except Cuba.

MEXICO.—FERRIS GRAND OPERA HOUSE (Gentry and Worrell, managers): The Paiges Dec. 27-1, producing La Belle Marie, Prince of Liara, Forget Me Not, Harvest, Master and Man, and Shadows of Life; satisfactory performances. Gus Hill's Novelties 8. Mackay Opera co. 13. J. E. Toole 17.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): Edwin Rostell Dec 30, 31 in Hamlet and Richelieu; small business; good performances. Uncle Hiram 7. Mackay Opera co. 11. A Paper City, booked for 4, failed to appear or cancel.

MARCELINE.—GRAND OPERA HOUSE (W. A. Cannon, manager): Gilhooley's Reception Dec 28 to S. R. O.; co. good. Black Trilby 30. Side Tracked Feb. 5.

SPRINGFIELD.—BALDWIN THEATRE (W. L. Porterfield, lessee and manager): Pearson Stock co. Dec 27-1; large business. Lawrence Holmes co. 24-29.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Mackward, managers): Mackay Comic Opera co. 6.

CARTHAGE.—GRAND OPERA HOUSE (J. C. Logan, manager): Howard De Voss co. to S. R. O. houses Dec. 27-1.

LEXINGTON.—NEW GRAND OPERA HOUSE (J. C. Venable, manager): The Geezer 6.

CLINTON.—OPERA HOUSE (Ed Austin, manager): Mackay Opera co. Dec. 31 to crowded and pleased house. Graham-Earle co. 3-7 to S. R. O. 3; good attraction. Fabic Romani 10.

MONTANA.

HELENA.—MING'S OPERA HOUSE (John W. Luke, receiver and manager): Jane Coombs in Bleak House Dec. 25; fair performance; poor houses. Scalchi Concert co. 30.==ITEM: The Elks' charity ball took place 27 and was a grand success. The order turned over to the Associated Charities about $400. A concert preceded the ball, at which the regimental band of Fort Missoula furnished the music, as a compliment to the local Elks.

BUTTE.—UNION FAMILY THEATRE (Dick P. Sutton, manager): Michael Strogoff week of 3 by the stock co., with Norval McGregor in the title-role and May Nannery as Nadia. Adgie and her den of five performing lions will be an added attraction 10-16.==MAGUIRE'S OPERA HOUSE (John Maguire, manager): In Gay Paris 5-9.==ITEM: The associated charities' benefit at the Union Family Theatre was a success. One of the dainty things on the programme was The Open Gate, given by Norval McGregor and May Nannery.

ANACONDA.—THEATRE MARGARET (John Maguire (manager): Scalchi Concert co. to large and pleased audience 1. Jane Coombs 5, 6. In Gay Paris 10. Black Patti's Troubadours 15. Under the Dome 17. Frawley co. 24.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): In Gay Paris Dec. 31; good house; curtain did not rise until 10.30, owing to accident to the co.'s train while en route here; co. gave as good a performance as possible under the circumstances. Railroad Jack 5.

NEBRASKA.

LINCOLN.—THE OLIVER (John Dowden, Jr., manager): The Prisoner of Zenda 1. The Wedding Day 4. Secret Service 5 Scalchi Concert co. 17. Murray and Mack 20==THE FUNKE (F. C Zehrung, manager): Philharmonic Orchestra Dec. 29 to good house and pleased audience. J. C. Lewis in 81 Plunkard 30, 31; fair houses; performances good. Joe Flynn 7.==ITEM: William Grabach, scenic artist, of Omaha, has the contract for painting the new scenery for the Oliver. The work will comprise an entire new set of 250 pieces, seven interiors and seven exteriors, also a new drop-curtain.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Spooner Dramatic co. opened 3 for one week to the capacity of the house. A Boy Wanted 18. Murray and Mack 21.==AUDITORIUM (G. L. Platt, manager): No bookings.==ITEM: George D. Baker, of this city, is one of the principal people with the Spooner Dramatic co.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): Kirk Comedy co. Dec. 31-1 to good business.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): 81 Plunkard 19. John Dillon 22.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (E. Piper, manager): Gibney Comedy co. 3.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): The Tornado was fairly presented to a top-heavy house Dec. 30. Margaret Mather 6. Ullie Akerstrom 10-15.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Margaret Mather in Cymbeline delighted a large audience Dec. 30. Under the Dome 13.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): The Tornado 8. My Friend from India 15.

NASHUA.—THEATRE (A. H. Davis, manager): Margaret Mather in Cymbeline drew a good house Dec. 31. The Tornado drew fairly 6. May Shaw's Burlesque co. 7. My Friend from India 10. Under the Dome 12.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Anna Held and The Cat and the Cherub 4; large house. Other People's Money 10.==NEW ELM STREET THEATRE (George L. McFadden, manager): Brother for Brother 10-12.

NEW JERSEY.

NEWARK.—THEATRE (J. Bard Worrell, manager): Cumberland '61 3-8. The Circus Girl 10-15. William H. Crane 17-22.==JACOBS' THEATRE (M. J. Jacobs, manager): Two Little Vagrants drew good patronage 3-8; co competent and gave general satisfaction; Mildred Holland was especially clever. Mr. and Mrs. Edwin Milton Royle 10-15. Blue Jeans 17-22.==COLUMBIA THEATRE (L. Wormser, manager): The Wolves of New York was booked for 3-8 but closed, so a week of high-class vaudeville was given instead; Clara Morris and Charles T. Ellis were the headliners; opened to good business. The White Slave 10-15.==ITEMS: Sousa and his band will appear at the Krueger Auditorium 7.—Some of the best people in Newark will attend the performance of Mrs. Fiske at Elizabeth 8.—Newark Lodge of Elks visited Paterson, N. J., Lodge 2.—No. 28, T. M. A., were entertained by Lodge No. 1, New York. Jan. 2.

C. Z. KENT.

ELIZABETH.—STAR THEATRE (Colonel W. M. Morton, manager): The Secret Enemy drew well-filled houses 1; performances excellent. Old Lavender, benefit Court Hancock, I. O. F., came to a crowded house 3; performance gave satisfaction. Always On Time 10, 11. Ethel Tucker co. 17-22.==LYCEUM THEATRE (A. H. Simonds, manager): The Real Widow Brown to good houses 1; performances pleased. Cuba's Vow 6; good performance; fair house; scenic effects worthy of mention. Kennedy's Players 10-15. The Wizard of the Nile 22.==ITEMS: F. B. Childs, the well-known advance agent, and at one time manager of the People's, now the Star Theatre here, has inherited a large fortune from a relative in New York. Mr. Childs is a prominent member of the local Elks.—Elizabeth Lodge, No. 290, B P O E., is making extensive preparations for a ladies' session.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): A Guilty Mother Dec. 30-1; good houses and co. Waite's Opera co. 3-8 to the capacity of the house. Humanity 10-12.==EDEN THEATRE (H. E. Toovey, manager): Carrie Stanley Burns in That Klondike Claim, Monte Cristo, and Oliver Twist 3-8 to good business; star and co. pleased. The Fast Mail 10-15.==ITEM: Paterson Lodge, No. 44 National Alliance Theatrical Employes, has elected the following officers: William Van Riper, president; Harry Burbery, vice-president; Bernard Delaney, second vice-president; Thomas Hardy, secretary; Robert Delaney, financial secretary; James Lomby, treasurer, and Charles Beyea, sergeant-at-arms. The lodge is in a very prosperous condition. They will hold a ball Feb. 17, which promises to be a great success.

TRENTON.—TAYLOR OPERA HOUSE (O. H. Butler, manager): Never Again 1; patronage was not as large as usual on New Year's Day; performance not satisfactory. Maud Hillman opened 3 for a week with Special Delivery; business good; performances satisfactory. Heartsease 13. The Pacific Mail 14, 15. Primrose and West 18. The Girl from Paris 20. Al. Field's Minstrels 21. Pulse of New York 22.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): The Heart of Chicago 6. The Captain's Mate 18.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Downing's Vaudeville co. 1; good business and performance. Washburn's Minstrels 12.

ASBURY PARK.—PARK OPERA HOUSE (W. H. Morris, manager): The Heart of Chicago 6

PLAINFIELD.—STILLMAN THEATRE (Maze Edwards, manager): A Railroad Ticket 3; fair attendance; satisfactory performance. Faust 4. The Heart of Chicago 7. Washburn's Minstrels 14. The Captain's Mate canceled.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): Edward Harrigan presented Old Lavender Dec. 31. Waite Opera co. 10-15.==COLUMBUS THEATRE (John T. Platt, manager): Turned Up (local) 1; fine performance; good business.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Old Hickory Farm 1 to large and enthusiastic audience. A Country Merchant 10.

WASHINGTON.—BEATTY MUSIC HALL (George M. Dawes, manager): Washburn's Minstrels 8.

NEW MEXICO.

ALBUQUERQUE.—GRANT'S OPERA HOUSE (L. A McRae, manager): Nashville Students 27; good performance; large house. Eli Perkins, lecture, 29; small but pleased audience. Local minstrels 1; excellent entertainment; big house. Tennessee's Pardner 5.

NEW YORK.

ALBANY.—HARMANUS THEATRE (Woodward and Voyer, managers): Dorothy Morton as Miss Brevity of Hong Kong Dec. 29 to a larger house than the attraction deserved. A Southern Romance was presented admirably 30, 31, and the houses should have been larger; Miss Beryl Hope was the star, and her support was capable. Joe Holland and a well balanced co. appeared twice in The Mysterious Mr. Bugle 1; the large audiences were pleased. The Circus Girl 6. Margaret Mather 12. Sousa's Band 13.==LELAND OPERA HOUSE (C. H. Smith, manager): Corse Payton co. opened for a week 3 in My Kentucky Home to big business; the specialties between acts consisted of singing and dancing by the Prentice Trio, Grace Fox, Camille Gautier, and baritone solos by D. J. Sullivan. Chimmie Fadden 10-12. Gus Hill's New York Stars 14-16.==DANIELS' THEATRE (Louis Daniels, manager): Stanley-Burns co. closed its engagement 1. Ethel Hodgson opened 3 in A Husband on a Salary and Lady Audley's Secret; the specialties are by Marlow and Plunkett, Carrie Tutein, and the Renos.

SYRACUSE.—BASTABLE THEATRE (S. S. Shubert, manager): The new stock co. opened in The Charity Ball 3 to a packed house, and business continued good all the week. The co., headed by Robert Drouet and Frances Drake, delighted the audiences; Mr. Drouet's play, Doris, 10-15.==WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): Colonel Ingersoll's lecture was listened to by interested admirers in goodly numbers 4. Hi Henry's Minstrels gave two performances 5 to fair houses. Rhea 6 8 Bells 10-12. The Nancy Hanks 14, 15.==GRAND OPERA HOUSE (G. A. Edes, manager): Joe Ott in The Star Gazer pleased large houses 30-1. Rice and Barton's co to fair business 3-5. Chimmie Fadden 6-8. New York Stars 10-12. In Old Kentucky 13-15. Fallen Among Thieves 17-19. The Great Train Robbery 20-22.

ROCHESTER.—LYCEUM THEATRE (A. E Wolff, manager): The Great Diamond Robbery 3, 4 proved disappointing. R. G. Ingersoll to good house 4. Under the Red Robe to large audience 5. Dorothy Morton in Miss Brevity of Hong Kong 6 to fine house.==COOK OPERA HOUSE (S. S. Shubert, manager): Eugenie Blair, supported by a good co., before large audiences 3-5, presenting East Lynne, Jane Eyre, Camille, and Carmen; Miss Blair is unquestionably a most finished artist. Fitz and Webster in A Breezy Time 6-8 to fine houses. Fallen Among Thieves 10-12.==ACADEMY OF MUSIC (Louis C. Cook, manager): Grimes' Cellar Door pleased fair houses 3-5; specialties well received. Broadway After Dark 10-12.==ITEMS: Manager Cook, of the Academy, tendered the attaches of his house a banquet 4. The orchestra, under the efficient leadership of Professor D U. Morgan, entertained during the feast.—Mr. Brammell, leading support of Miss Blair, accidentally stabbed himself during the closing scene of Carmen 5. He bled profusely, but the wound was not serious.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Spears Comedy co. closed a successful week 1; general satisfaction; at the matinee 1 every paid admission was entitled to vote for a gold watch; in the evening a ladies' bicycle was given to the most popular lady, voting for which had run all the week; it was won by Mrs. Ellsworth, wife of the head usher. Rhea 20.==TOWN HALL (Thomas Leonard, manager): Hi Henry's Minstrels 1; large and pleased audience. Patent Applied For 13.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): A Breezy Time Dec. 29; good performance to light business. Wang 31 and Blue Jeans 3; good performances to large audiences. Rhea 5.

CATSKILL.—NELIDA THEATRE (Kortz and Lampman, managers): The Pay Train gave a good performance to a small audience 4.

LYONS.—MEMORIAL HALL (John Mills, manager): Rhea in The Empress 3; good performance; light business. Martin's U. T. C. 24.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Side Tracked 1 pleased fine house. Arnold Wolford co. 3-8 opened to large house, pleasing. 8 Bells 15. The Gormans 18. The Gay New Yorker 20.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Primrose and West's Minstrels 1 pleased two large audiences; performance good. Chimmie Fadden 3 did not please; audience small. Edward Harrigan 5. The Girl from Paris 8. Sousa's Band 10. Katie Rooney 13.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Wang Dec. 30; good business. Blue Jeans 31; good business; excellent performance. The Great Diamond Robbery 5. Marshall P. Wilder 14. Hibernians (local) 17. 8 Bells 20.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager): The Gormans 12.==CRONKHITE OPERA HOUSE (E. A. Conyne, manager): Dark.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): The Land of the Living 1; fair business; audience pleased.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Eugenie Blair in Jane Eyre Dec. 31; attendance fair, stormy night; performance satisfactory. Alma Chester co. opened for a week 3 in At the Picket Line to S. R. O.; co. strong.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Van Osten's Three-Star Comedy co. closed a successful week Dec. 27, giving excellent satisfaction; Dorcas, The Silver King, Galatea, Engaged, In the Heart of the Storm, and A Cheerful Liar were presented during the week. 8 Bells pleased a fair house 4. Dorothy Morton 6. Hi Henry's Minstrels 8.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Fitz and Webster 1 in A Breezy Time to good business. Blue Jeans 7 to good business. Stetson's U. T. C. 8; fair business; performances satisfactory. Van Osten's Three-Star co. 20-22.

ELMIRA.—LYCEUM THEATRE (M. Reis, lessee and manager): Wang 1; two large houses. Mrs. Fiske appeared as Tess of the D'Urbervilles 3 to large house; the local press unites in pronouncing it the best performance seen in Elmira in years. 8 Bells 6. Stetson's U. T. C. 8. Van Osten Comedy co. 10-15.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Eugenie Blair to fair house 1. Mrs. Fiske to an enthusiastic house 4. 8 Bells to fair business 5. William Barry 15. The Nancy Hanks 18.

PLATTSBURG.—THEATRE (Edwin G. Clarke, manager): Dorothy Morton in Miss Brevity of Hong Kong Dec. 31; good house; Miss Morton made a pleasing impression; support not very good. Mora (return date) 3-8; good houses.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): Cissy Fitzgerald in The Foundling Dec. 30. Martin's U. T. C. 1 to S. R. O. Andrews Opera co. 7, 8. My Friend from India 11. Blue Jeans 13.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Rhea in The Empress Dec. 28; good business; audience pleased. Markham's Stock co. 3.

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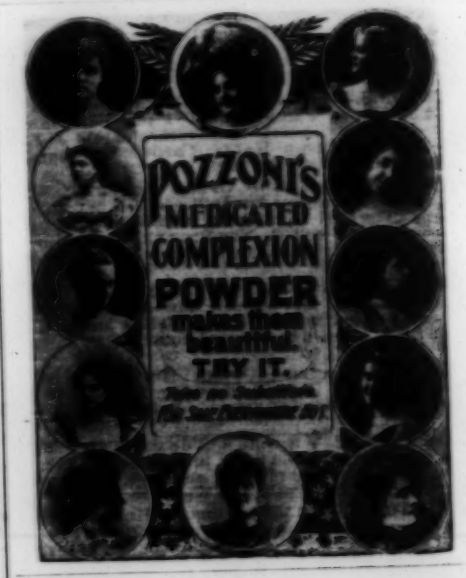

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THE GIDDY GUSHER PAPERS

By MARY H. FISKE.

Published by NEW YORK DRAMATIC MIRROR

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8 to big houses, giving satisfaction, in The Ladder of Fame, Not Guilty, Huldah or Woman's Wit, Murder Will Out, Land Sharks, and East Lynne.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): A Breezy Time Dec. 31; large and pleased audience. 8 Bells 6. Markham Comedy co. 24-29.

ROSSEVILLE, N. Y.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): Fiske Jubilee Singers had moderate business Dec. 31. Vaudeville (local) 1; fine entertainment; receipts, $350. Much of the success is due to the untiring efforts of Sidney Ossoski, business-manager of the house. Fitz and Webster in A Breezy Time 3 gave entire satisfaction to moderate house.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Side Tracked drew a light house Dec. 30. Blue Jeans to big business 1. Thomas E. Shea opened for a week 3 to S. R. O. Rhea 10.

BLUEVILLE.—MASONIC THEATRE (E. H. Munson, manager: The Boston Temple Quartette 5; house small.

HUDSON.—OPERA HOUSE: The Gormans 10.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Primrose and West's Minstrels Dec. 30; good business. Carroll Johnson and Ezra Kendall were the features. Edward Harrigan in Old Lavender delighted a large audience 1. The Gormans 8. ═ WONDERLAND THEATRE (Gilson and Williams, managers): The Other Man co. 3-8.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): Rhea in The Empress filled the house. Hopkins' Trans-Oceanics 5 did a big business and gave satisfaction. A Breezy Time 11. Margaret Mather 24. Kellar 28. 8 Bells 31.

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): Joseph Green co. Dec. 27-1, opening to fair business, but pleased so well that on 1 house was packed with the largest audience since the place was built. Edward Harrigan and a good co. gave a splendid performance of Old Lavender 4 to a fair audience. A Railroad Ticket 5; slim audience; fair satisfaction. The Circus Girl 7. Margaret Mather 10.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Joe Ott Dec. 29 in The Star Gazer packed the house. A Husband on Salary, booked for 1, failed to appear. 8 Bells 13. ═ SINK'S OPERA HOUSE (Samuel Cox, manager): Pelham Comedy co. 3-8 opened to S. R. O., presenting Old Zad Hasking in an excellent manner. Confederate Spy (local) 12.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): The White Slave 3-5; fair houses. A Railroad Ticket 6-8. Patent Applied For 10-12. Margaret Mather 13. Katie Rooney 14, 15. ═ RAND'S OPERA HOUSE (Gardner Rand, manager): The Mysterious Mr. Bugle 31. A Southern Romance 1; co. and business good. Edward Harrigan 7, 8. Rhea 14, 15. ═ MUSIC HALL: Sousa's Band 14.

UTICA.—OPERA HOUSE (H. E. Day, manager): Wilbur Opera co. closed a good week's business 1 with a packed house; S. R. O. was at a premium. Chimmie Fadden 5; good audience. Sousa's Band 11. The Gormans 14, 15. Margaret Mather 17. ═ ITEM: The Wilbur co. will lay off here this week, and most of its members have left for their respective homes. Al. Lamar will stop in Syracuse, while Kittie Meehan will pass the week at her home in this city.

OWEGO.—WILSON OPERA HOUSE (J. D. Hutchinson, manager): Katie Rooney failed to appear 4. Dan McCarthy 7. Lorrettes 13-15. ═ ITEM: Manager Hutchinson is out on the road with his co., and E. J. Steele is looking after his interests at the Opera House.

WARSAW.—OPERA HOUSE (E. E. Baker, manager): Fitz and Webster in A Breezy Time 5 pleased a fair audience. Martin's U. T. C. 17.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Rhea 12.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Wilson Comedy co. closed a successful week 1, presenting Paradise Regained, A Noble Outcast, Esmeralda, The Two Orphans, Rip Van Winkle, My Mother-in-Law (matinee), and His Lordship. 8 Bells 8. Rhea 11. Devil's Auction 14.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Blue Jeans Dec. 30; fair business; excellent co. Rhea, booked for 3, failed to appear. McNulty's Visit 10. Out of Sight 14.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Hopkins' Trans-Oceanics; 6 small house; performance fair. Fitz and Webster 14. 8 Bells 22.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): John L. Sullivan co. 4 to a good house; co. fair. The Pay Train 5; small house; co. fair. Hi Henry's Minstrels 11.

DANSVILLE.—HICKMAN OPERA HOUSE (L. H. Hickman, manager): A Breezy Time 4; good and pleased audience.

NORTH CAROLINA.

RALEIGH.—METROPOLITAN OPERA HOUSE (George D. Meares, manager): Lost, a Bride Dec. 30 to light business; co. failed to please. Miller-Sisson-Wallace comb. 12. Otis Skinner 19.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Lost, a Bride Dec. 31; fair business; poor performance. Cora Van Tassell opened for a week 3 to S. R. O.; fine performance.

WILSON.—OPERA HOUSE (James Thomason, manager): University Dramatic Club Dec. 29 to S. R. O.; performance satisfactory. Gorton's Minstrels 31 to S. R. O.; performance satisfactory. Polk Miller 4.

GREENSBORO.—ACADEMY OF MUSIC (W. J. Blackburn, manager): Lost, a Bride Dec. 28 failed to please a fair house. Puddinhead Wilson 6.

FAYETTEVILLE.—OPERA HOUSE (Will C. Dodson, manager): Gorton's Minstrels 4; fair business; performance satisfactory. Miller-Sisson-Wallace comb. 21.

ASHEVILLE.—GRAND (J. D. Plummer, manager): The Lees, hypnotists, 3-8.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): In Gay Paris Dec. 27 to very poor business; the Fauvette Sisters deserve special mention for their acrobatic dancing; the rest of the co. was far below the average. Railroad Jack 30 to deservedly poor business. Under the Dome 7. Black Patti's Troubadours 13. The Golden Widow 24.

ALSON BRUBAKER.

BISMARCK.—ATHENÆUM (J. D. Wakeman, manager): Local minstrels Dec. 27 to S. R. O.; excellent performance. In Gay Paris 29; light house; poor co., only good feature being the dancing of the Fauvette Sisters. Railroad Jack 1.

JAMESTOWN.—OPERA HOUSE (G. P. Wells, manager): In Gay Paris Dec. 28 to a fair audience; the only redeeming features of the performance were the acrobatic work of the Mobring Brothers and the dancing of the Fauvette Sisters. Railroad Jack 31; small audience; poor performance. Under the Dome 8.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Railroad Jack to poor business Dec. 27; performance poor. Under the Dome 6. Black Patti's Troubadours 11.

GRAFTON.—OPERA HOUSE (W. W. Robertson, manager): Railroad Jack Dec. 28 to poor house; performance very poor. The Merry Widows 10.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): The Brownies Dec. 28, 29. Local minstrels 1; fair business; although the enterprise was amateur throughout, the management having been unable to secure a suitable attraction for this holiday, it was none the less creditable and enjoyable. ═ PARK THEATRE (Harry E. Feicht, manager): Town Topics Dec. 30-1; good business; the comedy was well presented and introduced several clever specialties. On the Yukon 3-5; fair business; a good scenic production, but possessing little merit otherwise. ═ MEMORIAL HALL (Soldiers' Home): Tim Murphy Dec. 31; a packed house greeted the excellent comedian. Across the Continent 12. Shore Acres 21. ═ ITEMS: Palmer Cox was taken in hand by Manager Feicht during his short stay in our city and given an informal reception.—George A. and Fred C. Dickson having lost the new lease on the Grand Opera House, the fact can be relied upon that a new theatre will be built and ready for them when the season opens in 1899. J. W. WEIDNER.

COLUMBUS.—GREAT SOUTHERN THEATRE (Lee M. Boda, general manager; Ad F. Miller, business-manager): Thomas W. Keene and an excellent supporting co. presented Louis XII and Richard III. Dec. 30 31. The Geisha 1. Sol Smith Russell presented A Bachelor's Romance, The Spitfire, Mr. Valentine's Christmas, and The Taming of the Shrew 3, 4. A Stranger in New York 5, 6. Dr. Nansen 8. Eugenie Blair 10-12. Heart of Maryland 13-15. ═ GRAND OPERA HOUSE (Lee M. Boda, general manager; Robert A. Evans, business-manager): The Neill Stock co gave Esmeralda in a finished manner Dec. 30-1; Anne Blanke in the title-role deserves special praise. Incog was the bill 6-8; the cast was a happy one; it was one of the most evenly balanced productions given this season. Moths 6-8. An Arabian Night 10-12. A Fool of the Family 13-15. ═ HIGH STREET THEATRE (Albert Ovens, manager): On the Yukon pleased fair house Dec. 30-1. Hopkins' Trans-Oceanics gave the best vaudeville performance seen here this season; business was excellent. Lewis Morrison 6-8. The Parisian Widows 10-12. Isham's Octoroons 13-15. ═ ITEM: At the close of the old year Anne Blanke, of the Neill Stock co., tendered the stage employes of the Grand a supper in honor of their faithful services during the season.

AKRON.—GRAND OPERA HOUSE (W. A. Albaugh, manager): Dan McCarthy in The Dear Old Irish Home Dec. 31; fair performance; medium house. The Three Bostonians 1; small house; audience pleased. Northern Lights 3; performance excellent; well-filled house; Robert Broderick and Robert Neil deserve special mention. Ole Olson 5; paying house; audience pleased. 8 Bells 6 canceled. Eugenie Blair 7. Moulin Rouge Extravaganza co. 8. Shore Acres 10. A Jay in New York 11, 12. A Bunch of Keys 16. ═ ASSEMBLY THEATRE (W. G. Robinson, manager): Madeline of Fort Reno 3; performance fair; medium house. My Friend from India 6. Harry W. Semon's Extravaganza co. 7, 8. Grimes' Cellar Door 12. ═ ITEM: Ada Melrose, with Ole Olson co., met with a pleasant surprise here 5. As she registered at the hotel she discovered the name of her sister, Mrs. Harry W. Semon, registered directly above hers. They had not seen one another for over a year and did not know one another's whereabouts. They spent a pleasant day together.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Murray Comedy co. opened 3 for a week; the opening bill, Outwitted, drew a big house; it is one of the strongest repertoire cos. that ever played Urbana; Vivian Patee, Harry Stanley, Mina Gennell, Franklyn Whitman, W. T. Nelson, Frank Robinson, C. H. Ferguson, and Leona Lane were very pleasing; the Ferguson Brothers are wonders; Mina Gennell is an old Urbana favorite. The Geisha 11. ═ ITEMS: Eugene Black, of New York, is visiting friends here.—Emma Ray, late of the De Rea Sisters, is visiting her home here.—Jan. 5 was the tenth anniversary of my first autograph, my collection now containing about 3,500 names.

ATHENS.—OPERA HOUSE (Miller and McCune, managers): Thomas W. Keene in Richard III. 4; large audience; performance excellent. James Young 11. ═ ITEM: During the performance of Thomas W. Keene's co. in Richard III George Morton, playing the role of King Henry VI., was standing in the first wing ready to give the signal for the raising of the curtain in response to an encore for Mr. Keene, when an iron weight of fifty pounds, used in working the curtain, broke loose in the gridiron, forty-five feet above the stage and came crashing through the scenery, striking Mr. Morton a glancing blow upon the head, knocking him senseless and cutting a gash six inches in length. Mr. Morton was not able to accompany the troupe and is still at the Hotel Berry in a serious condition.

LIMA.—FAUROT OPERA HOUSE (Howard G. Hyde, manager): McSorley's Twins pleased a fair house Dec. 30. Mr. and Mrs. Russ Whytal in For Fair Virginia delighted a large audience 1. A Stranger in New York 7. The Hearthstone 8. The Wizard of the Nile 13. ═ ITEM: Walter Baldwin, Jr., son of the manager of the Baldwin Melville co., celebrated the eleventh anniversary of his birth 1 by giving a party to a number of his little friends.

MARION.—GRAND OPERA HOUSE (F. B. Arnold, manager): The Hearthstone Dec. 31; large house; not up to expectations. J. E. Toole's Killarney and the Rhine 1; fair business; poor performance. A Jay in New York 3-5 opened to good house; co. not up to standard. Bells of Shandon 10. Shore Acres 15.

NEWARK.—MEMORIAL AUDITORIUM (J. B. Rosebraugh, manager): My Friend from India pleased a large house 1. Shore Acres 6.

TROY.—OPERA HOUSE (D. L. Lee, manager): O'Hooligan's Wedding pleased a good house 3. The American Girl 8.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager): Thomas W. Keene in Richard III and Merchant of Venice 1. A Stranger in New York 3, 4. Sol Smith Russell in triple bill 5 and A Bachelor's Romance 6. ═ PEOPLE'S THEATRE (S. W. Brady, manager): Northern Lights Dec. 30-1 to good business. The Sidewalks of New York 2-5 enjoyed fair patronage. The Woman in Black 13-15.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): Three Bostonians 3; excellent attraction. The American Girl 10. ═ MANAGER OPERA HOUSE (Waldman and Rettig, managers): J. E. Toole in Killarney and the Rhine Dec. 31; poor business; Mr. Toole deserves a better co. McCarthy's Mishaps 14.

GALLIPOLIS.—ARIEL OPERA HOUSE (Cowden and Kaufman, managers): Al. G. Field's Minstrels 4; S. R. O.; good performance. Corbett-Fitzsimmons veriscope 6. Oliver Byron 10. James Young 13.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Shore Acres, with Archie Boyd, to large and pleased audience Dec. 31. Van Dyke and Eaton co. opened for a week 3 to S. R. O.; best satisfaction.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Murray Comedy co. Dec. 27-1; good business. The Hearthstone 5 to fair business. Lewis Morrison 11. Shore Acres 15.

TIFFIN.—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager): Al. G. Field's Minstrels packed the house Dec. 31 and gave an enjoyable entertainment. The Hearthstone 3; fair attendance; audience pleased. Three Bostonians 6. Madeline of Fort Reno 7. Shore Acres 12. Morrison in Faust 14.

UPPER SANDUSKY.—OPERA HOUSE (Virgil H. Gibson, manager): The Girl from 'Frisco Dec. 30; fair business and performance. Labadie's Faust 5. Three Bostonians 7. Madeline of Fort Reno 11.

BUCYRUS.—VOLLRATH OPERA HOUSE (V. R. Chesney, manager): The Hearthstone Dec. 30; fair house; good performance.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Mrs. McNeill, manager): Al. Field's White Minstrels 3; big business; audience pleased. Shore Acres 5; crowded house; complete satisfaction. Frank M. Wills (return date) 10.

NORWALK.—GARDNER MUSIC HALL (L. C. Bradley, manager): Daniel R. Ryan co. opened 3 to good business; their production of Ingomar deserves special mention. A Bunch of Keys 19. ═ ITEM: Whittlesey Hall has been rented by the local militia and will be used as a drill hall and an opera house.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Samuel Waldman, manager): Tim Murphy in Old Innocence 1; good performance and business. The Geisha 10. The Hearthstone 12.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): O'Hooligan's Wedding 1; large and pleased audience; the Leary Sisters, who recently joined the co., made a decided hit. The American Girl 7. The Hearthstone 11.

CIRCLEVILLE.—GRAND OPERA HOUSE (Steve J. Henry, manager): In Atlantic City 1; good business; performance pleasing. Shore Acres 4 to the capacity; excellent performance. ═ ITEM: Jeanne Otis, of the cast, has returned to her home in Philadelphia on account of illness. Mrs. E. J. Connelly has replaced her.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Northern Lights 4; small but pleased house. James B. Mackie 11. The Wizard of the Nile 15.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): The Sunny South 1; light business; fair satisfaction. My Friend from India 4 pleased a good house. Ole Olson 8.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Shore Acres 13. Twelve Temptations 20.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Guy Brothers' Minstrels 1 packed the house. The American Girl 3 to small audience.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): The American Girl 1; fair audience; good satisfaction. Veriscope 4; good audience; satisfaction

given. Thomas W. Keene in Richard III. 5; best attraction this season; large audience. James Young 10. Al. G. Field's Minstrels 11.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): New York Theatre co. Dec. 30-1; good house; fair co. Madeline of Fort Reno 4 to good house and attraction. Ole Olson 7. ═ ITEMS: Bessie Dainty, of the New York Theatre co., is a clever little actress, whose home is in this city.—Madeline of Fort Reno co. disbanded 3.

MARTINS FERRY.—NEW OPERA HOUSE (Will A. Miller, manager): Veriscope Dec. 29 drew good house. Millie the Quadroon (local) 1; good business; performance fair. Digby Bell in The Boosier Doctor 5 gave an excellent performance to fair business. Emma Sardou 10-15. ═ ITEM: Digby Bell, who was booked for Bellaire, was transferred to this city 5 on account of the burning of the Elysian Theatre, Bellaire.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): Daniel L. Ryan co. closed a good week 1; plays presented, The Lost Paradise, My Partner, Jim the Penman, Ingomar, The Circus Girl, The Ironmaster, and Nick o' the Woods; Daniel L. Ryan is ably supported by Ethel Fuller and a well balanced co. The Hearthstone pleased a large audience 4. Cissy Fitzgerald 8. Morrison's Faust 12. Twelve Temptations 18.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Digby Bell in The Boosier Doctor Dec. 31; large and pleased audience. The Girl from Paris 1; two performances to good houses; co. fair. Shore Acres 3; one of the best performances of season; receipts good. Field's White Minstrels 5. June Agnott 6-8.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Harry Dickson, manager and proprietor): O'Hooligan's Wedding Dec. 28; fair house; poor performance. The Hearthstone 6.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Madeline of Fort Reno Dec. 27; full house. The Twins to good house 1.

BRYAN.—JONES' OPERA HOUSE (L. D. Bentley, manager): Ladies' Symphony Orchestra 1; big house; good satisfaction. Comstock and Banner co. 10-15.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Colonel Bain lectured Dec. 30; full house. The Girl from 'Frisco 6.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres, manager): The Midnight Flood Dec. 27 proved a midnight frost; larger house than co. deserved. The Girl from 'Frisco 4.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): Labadie's Faust gave satisfaction Dec. 31. Thompson's vitascope 8. ═ ITEM: William Oliver Labadie, of the Labadie Faust co., was a guest of the Rosemary Club at a social session 31.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): Ladies' Symphony Orchestra drew a fair house Dec. 28.

KENT.—OPERA HOUSE (Davis and Livingston, managers): Madeline of Fort Reno 1; fair performance; good audience. Ole Olson 6. McCarthy's Mishaps 12.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): For Fair Virginia Dec. 30 pleased a small audience. The Hearthstone 1 drew a large house; co. good. Ole Olson 4 to poor business. A Bunch of Keys 18. Sowing the Wind 20.

STEUBENVILLE.—CITY OPERA HOUSE (Charles Holton, manager): Guy Brothers' Minstrels Dec 31; fair house. Corbett and Fitzsimmons veriscope 1; big house. The Gibneys 3-8 opened to good business.

MIDDLETOWN.—SORG OPERA HOUSE (Q. L. Buckles, manager) The Geisha Dec. 31; large and pleased audience. ═ ITEM: Middletown Lodge, No. 257, of Elks will give a minstrel show 13.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Reiter and Cox, managers): Guy Brothers' Minstrels Dec. 30; fair house; good performance. Shore Acres 8. Thomas W. Keene 17. Ole Olson 22.

CALDWELL.—OPERA HOUSE (J. H. Friedman, manager): Herbert Labadie gave an excellent presentation of Faust Dec. 28 to S. R. O.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): New York Theatre co. 1-15. The Three Bostonians 17.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): Mr. and Mrs. Russ Whytal in For Fair Virginia 3 before a large and appreciative audience. The Hearthstone 10. An American Girl 13. ═ NEW PARK THEATRE (W. T. Boyer, manager): Dark.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): May Howard Burlesque co. 1; good business. Herrmann the Great co. 12. The Hearthstone 14. A Stranger in New York 18. Shore Acres 25.

OREGON.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): A Night in Bohemia 1. Black Patti's Troubadours 30.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J Quirk, manager): Shannon of the Sixth Dec. 30; large and appreciative audience. William H. Power is capital; supporting co. efficient; scenery, costumes, music and effects all that could be desired. Bessie Morton co. attracted fair houses 31, 1; performance only fair, although Baby Blossom, who is featured, was exceptionally bright and entertaining. Lillian Kennedy in The Deacon's Daughter drew but a small house 3; excellent satisfaction. Wang attracted a fair house 4; general satisfaction. Frank Casey, Charles Burrows, Louise Brooks, Florence Drake, and Laura Denio were particularly well received. Blue Jeans 10. The Sunshine of Paradise Alley 13. Cuba's Vow 14. ═ HERSKER'S THEATRE (John Hersker, manager): Tommy Shearer co. opened for a week 3, presenting A Prisoner of War to good house; fair satisfaction. In Dixie's Land and Dangers of a Great City followed 4, 5 to somewhat smaller houses. Mazziotta and little Irene Myers won many friends by their specialties between the acts. ═ ITEMS: Mazziotta, lately playing the Keith Circuit, joined the Tommy Shearer co. at Ashland 1.—Robbin's Opera House, at Shenandoah, is to be sold at public sale. The house is the pioneer theatre of that town, but the last eight or ten years has been used only as a concert and dance hall. The property is in bad condition.—The business-manager of 8 Bells dropped a bundle of passes in this city. The finders presented them for admission 28. It was a clear case of forgery, but with a severe reprimand the guilty parties were released.

R. W. SHERTZINGER.

PITTSTON.—MUSIC HALL (C. C. King, manager): Arnold Wolford Stock co. closed a successful week 1 to the capacity; plays presented, Master and Man, The Smugglers, Mystic Mountain, Brand of Cain, Storm Beaten, and Streets of New York. Frederick H. Wilson Comedy co. opened for a week 3 in Paradise Regained to S. R. O.; there are no waits, the time being filled with attractive specialties, which were well received. A Noble Outcast 4. My Mother-in-Law and Esmeralda 5. William Barry 11. Joseph Greene 17-22. ═ ITEMS: A handsome new drop curtain was used for the first time 3.—W. H. Chatterton, in advance of Wilson Comedy co., made many friends during his stay here. Mae Sailor, of the Wolford Stock co., was given a cordial reception by her many friends in this city 27.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Company, managers): Waite's Comedy co. finished an engagement of two weeks 1 and may be satisfied with the pecuniary returns and also with the artistic satisfaction of the audiences. This is a good all-round co. and every play was completely presented. Peck's Bad Boy 3. Wang 9. Henry Miller 10. A Boy Wanted 11. ═ EDEN MUSEE AND BIJOU THEATRE (G. W. Middleton, manager). This resort was opened a few weeks ago without adequate preparation, and has had varying fortunes since, but now has shown signs of prosperity. The attendance is getting up to the standard, and under Mr. Middleton's able management the house will, no doubt, succeed.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): W. H. Power and a good co. in Shannon of the Sixth pleased large audiences Dec. 31, 1. Warren Conlan in Virginius, The Fool's Revenge, Damon and Pythias, Othello, and Richard III. did fair business 3-8. Manola-Mason co. in Friend Fritz gave satisfaction to a large house 6. Miss Philadelphia 10. Clementine De Vere Concert co. 11. The Real Widow Brown 12. Wang 13. ═ ITEM: Mr. B. Yecker, the proprietor of the Fulton, and manager for many years, has retired from active management. His son, C. A. Yecker, and his son-in-law, Edgar S. Gleim, will have active control.

CARLISLE.—SENTINEL OPERA HOUSE (George Yeager, manager): Kelly and Raymond co., booked for Dec. 20-25 week, failed to appear or send any word. Washburn's Minstrels 29 to fair house and gave satisfaction. Bessie Morton co. appeared 3 for a week in A Hero in Rags to good house, but rest of week business has been poor. They present The Circus Girl, Tress, Pet of the Klondike, Hazel Kirke, Ten Nights in a Bar Room, and East Lynne. There is good material in the co., but they don't seem to be cast properly. Old Southern Life 10. Edward Maroney 13-15.

JOHNSTOWN.—OPERA HOUSE (James G. Ellis, manager): Fred Emerson Brooks and Owen A. Smiley greatly pleased a fine audience 3. ═ CAMBRIA THEATRE (I. C. Mishler, manager): Tracked by a Newspaper, a co. composed of Pittsburg artists, gave the poorest performance ever seen here to a small audience 1. Agnes Herndon in La Belle Marie 3 to good audience; Miss Herndon is an actress of finished ability and her co. gave her adequate support. The Sunny South brought out a large house 4 and gave satisfaction.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Moe Reis, manager): Manola-Mason co. in Friend Fritz 1; two performances, with curtain-raiser, A Matter of Money, in the evening, to large and pleased audiences. Cameron Clemens 3-8 in The Stowaway, All the Comforts of Home, Lights o' London, Lady of Lyons, Power of the Press, Wages of Sin, Brother for Brother, and The Paymaster to good business and appreciative audiences; specialties good.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Washburn's Minstrels Dec. 28 drew a good house; good performance. Warren Conlan and a capable co. 29-1 drew fair business, presenting Virginius, Othello, Damon and Pythias, The Merchant of Venice, and The Fool's Revenge; presentations meritorious. ═ ITEM: The Lodge of Elks are preparing for The Pirates of Penzance.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Washburn's Minstrels 5 to crowded house. The Old Hickory Farm 6 to fair business; performance somewhat amateurish. The Martell Family of Cyclists is the chief attraction. Arnold Wolford co. Feb. 4. ═ ITEM: James Reagan has left McCarthy's Mishaps and is at his home here.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Osler, manager): Cameron Clemens co. closed engagement 1 to packed houses. Plays presented: The Stowaway, Brother for Brother, All the Comforts of Home, The Lights o' London, The Paymaster, and The Power of the Press. Wang to large house 3. Lillian Kennedy in The Deacon's Daughter 4 to fair business. A Boy Wanted 12. Thomas E. Shea 17-22.

CORRY.—WEEKS' THEATRE (F. L. Weeks, manager): James Young Dec. 30; small but enthusiastic audience. Cissy Fitzgerald in The Foundling Dec. 31. Eldora Shem 19. Alf Donnan's co. 22.

FREELAND.—GRAND OPERA HOUSE (D. J. Boyle, manager): Tommy Shearer co. 10-15.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): James Young in David Garrick 5; large audience; entire satisfaction.

LANSFORD.—OPERA HOUSE (John B. Breslin, manager): Peck's Bad Boy 5; poor house; tiresome performance. John L. Sullivan co. 19.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Rentfrow's Pathfinders finished week 1 to fair business. Out of Sight 4 disappointed small house. My Friend from India 8. Weber and Fields' Vaudeville Club 11. The Wizard of the Nile 17.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Lillian Kennedy in The Deacon's Daughter Dec. 31, 1. ═ GRAND OPERA HOUSE (George M. Miller, manager): Himmelein's Ideals, second week engagement, 3-8, continued to attract large houses.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): House dark for three weeks owing to cancellations. Aldora Shem 18.

SHIPPENSBURG.—NEW OPERA HOUSE (John Hosfeld, manager): House opened with Boston Symphony Orchestra to large and pleased audience. Washburn's Minstrels Dec. 24; good co.; full house. Mozart Symphony Orchestra 28; good house; co. fair. Drummer Boy of Shiloh (local) 30 to S. R. O. The Real Widow Brown 13. U. T. C. 27.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Guy Brothers' Minstrels 3; fair house; performance excellent. McCarthy's Mishaps 8. O'Hooligan's Wedding 15. Blue Jeans 20.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrne, manager): Katie Rooney in The Girl from Ireland 1; good business. 8 Bells 3 to S. R. O.; audience pleased. William Barry in The Rising Generation 13. Stetson's U. T. C. 14. The Sunshine of Paradise Alley 17. Joe Ott 22.

KANE.—LYCEUM THEATRE (M. Reis, manager): Dan McCarthy in The Dear Irish Home 5; poor business, but deserved better. ═ AUDITORIUM (George H. Verbeck, manager): Rentfrow's Pathfinders 3-5, presenting Lightning Express, Below Zero, Two Owls. Specialties above average; business fair.

MANSFIELD.—OPERA HOUSE (Husted and Griggs, managers): Stetson's U. T. C. 4; large and appreciative audience. Lorretta 19. Sam Jones 28.

SCRANTON.—LYCEUM (Reis and Burgunder, managers): Robert Ingersoll lectured 3 to small and pleased house. Mrs. Fiske in Tess of the D'Urbervilles 5 to large and appreciative audience. Blue Jeans 8. ═ ACADEMY OF MUSIC (Reis and Burgunder, managers): Van Osten's Three-Star Comedy co. 3-8; good business and co.

POTTSTOWN.—GRAND OPERA HOUSE (George R Harrison, manager): Lillian Kennedy in The Deacon's Daughter Dec. 29; good business. Sousa's Band 25.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Elroy Stock co. Dec. 31-1 in Wife for Wife, The White Squadron, A Fair Rebel, Paradise Alley, The Midnight Alarm to big business,

giving satisfaction. Oliver Byron in Ups and Downs of Life 3; fair business. My Friend from India 7. ==ITEM: Irving Walton joined the Elroy Stock co. here.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Spooner Comedy co. Dec. 27-1; good business. Washburn's Minstrels 4 to large and pleased house. Corse Payton co. 10-15. Joe Ott 18. Field's Minstrels 20.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Washburn's Minstrels 7.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): Park Sisters 1; performance good; large house. The Sunshine of Paradise Alley 11. ==OPERA HOUSE (F. J. Painter, manager): Washburn's Minstrels 1; performance fair; good house.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): Corse Payton co. closed a successful week 1. A Railroad Ticket 10. Local minstrels 13. Cuba's Vow 15. Himmelein's Ideals 17-22.

ROCHESTER.—OPERA HOUSE (C. A. Vanderslice, manager): Webb's Comedians Dec. 27-1; first-class performances; good business.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): Macauley-Patton co. closed a fair week 1; performances satisfactory.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): Oliver Byron Dec. 31, 1; fair business; light co. Dan McCarthy in The Dear Irish Home 3; small attendance; poor performance. Colonel Ingersoll 6. Andrews Opera co. 11, 12. My Friend from India 14.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): Peck's Bad Boy to a fair audience 4; performance good. The Old Hickory Farm 10.

McKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): McCarthy's Mishaps to good business Dec. 31; performance fair. Guy Brothers' Minstrels 7.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): Leonzo Brothers Dec. 29-1 in The Planter's Child, May's Devotion, Brother Against Brother, and Back from the Dead to medium business; satisfied audiences.

EASTON.—ABLE OPERA HOUSE (Dr. W. K. Detwiller, manager): 8 Bells drew a large house Dec 27. W. H. Power in Shannon of the Sixth to a small house 28; play strong. Faust 3. Mrs. Fiske 7.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. P Way, manager): Andrews Opera co. in The Pirates of Pensance and The Bohemian Girl 1 to S. R. O.; general satisfaction. Wang 15. My Friend from India 17.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (R. A. McCartney, manager): Old Southern Life pleased a large audienc Dec. 29. Andrews Opera co. to large business and best satisfaction 3; receipts $385. Blue Jeans 10. A Breezy Time 20.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): A Prisoner of War Dec. 30-1 to large business.

GREENSBURG.—KRAGGY THEATRE (R. G. Curran, manager): Wilson Theatre co. opened for a week 3; fair business; best satisfaction. Lillian Kennedy 13. Wang 18.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Wang 6 to a large and pleased audience; numerous encores. The Sunshine of Paradise Alley 12.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joseph Gould, manager): Manola-Mason co., booked for 3, canceled. Peck's Bad Boy 6; small house; co. weak; specialties fair. The Real Widow Brown 11.

ERIE.—PARK OPERA HOUSE (M. Beis, sole lessee and manager): Cissy Fitzgerald in The Foundling, preceded by A Happy Pair, 1. My Friend from India 10. U. T. C. co 11. In Old Kentucky 12. Blue Jeans 15. ==GIRARD THEATRE (Joseph E. Girard, proprietor): Out of Sight 6-8.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): Tommy Shearer co. closed the most successful holiday week business ever done here 1. The Real Widow Brown 6.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): Lillian Kennedy 11. Aldora Shem 14. Elroy Stock co. 17-22. ==ITEM: The Elks held a largely attended and enjoyable social session 30.

CLEARFIELD.—OPERA HOUSE (Thomas E. Clark, manager): Andrews Opera co. 13. Arion-Cook co. 20. A Breezy Time 25.

CONNELLSVILLE.—NEW MYERS OPERA HOUSE (Charles R. Jones, manager): McCarthy's Mishaps Dec 30; fair performance and house. The Midnight Flood 5; fair performance.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Manola-Mason co. in Friend Frits gave satisfaction Dec. 30. The Real Widow Brown to good business 5.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamersly, manager): Peck's Bad Boy Dec 31, 1 to medium business. The Real Widow Brown 3; deservedly light house. Lillian Kennedy in The Deacon's Daughter pleased a large audience 5.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Beis, manager): Madeline of Fort Reno pleased good business Dec. 29. Elroy Stock co. opened for a week 3 to big business, presenting Wife for Wife. Ole Olson 12. Out of Sight 14. Al. G. Field's White Minstrels 15.

TARENTUM.—ALHAMBRA THEATRE (George E. Holmes, manager): Martin's U. T. C. co. 6. Boston Ideals, 10-15, canceled. The Midnight Flood 13.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Bersen, manager): May Smith Robbins in Little Trixie 1; good performance; fair house. The Midnight Flood 4; small house; poor performance. Lillian Kennedy 14. Al. G. Field's Minstrels 17. ==ITEM: Local Elks are preparing to entertain Al. G. Field's co. 17.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Andrews Opera co. presented Martha to large house 5; audience pleased. My Friend from India 12.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Stetson's U. T. C. 1; good business; receipts $300; performance very good. Blue Jeans 5.

RHODE ISLAND.

PAWTUCKET.—OPERA HOUSE (A. A. Spitz, manager): Unknown Dec. 30-1 to good business; play satisfactory. Brother for Brother did not materialize 3-5 on account of sickness. The Land of the Living 16-19. U. T. C. 20-22. ==AUDITORIUM (George A. Foxcroft, manager): Clementine De Vere Concert co. 31 to good audience; entire satisfaction. Fiske Jubilee Singers 28.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): Rice's Comedians opened 3 for a week and have been playing to S. R. O. and giving satisfaction; The Old, Old Story, In the Trenches, and All in the Family have thus far been presented in a very acceptable manner; the specialties of Little Mona, Mr. Mantell, Miss Ryan and others are taking features; the co. is strong. Bon Ton Burlesquers 17. Faust 21.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Clementine De Vere Concert co. pleased a good house 1. Lilliputian Specialty co. drew a small house 5; performance fair. The Bon Ton Burlesquers 15.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Will T. Keogh, manager): Wilbur-Kirwin Opera co. closed 1 one of the most successful musical engagements ever played in Charleston; eleven performances were given during the week, the house being filled on each occasion; it is probable that the co. will play a return engagement later in the season. James O'Neill 3, 4 in Virginius, Monte Cristo, and The Dead Heart to good business. Veriscope 5. Rosabel Morrison 6. ==ITEMS: Manager Will T. Keogh, after a two-weeks' vacation spent at his home in this city, returned to New York 1.—The Wilbur Opera co. was tendered a trolley party on New Year's eve by Manager Keogh.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Lost, a Bride 1. Arnold-Wells co. opened for a week 3.

NEWBERRY.—OPERA HOUSE (C. A. Bowman, manager): Charles King 24. Gorton's Minstrels Feb. 9.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): Maximilian Dick Concert co. Dec. 31; excellent satisfaction. ==ITEM: The new theatre will be ready to open 18. Manager Bear's efforts to secure only a first-class opening attraction are being warmly commended, but their success is not assured as yet.

MITCHELL.—GRAND OPERA HOUSE (L. O. Gale, manager): Woodward Theatre co. Dec. 20-26 gave satisfaction; fair business. Maximilian Dick Concert co. 1; fine entertainment; good house; Lyric Ladies' Concert co. 5. John J. Ingalls 14. Clara Hammer Theatre co. 24-29.

TENNESSEE.

NASHVILLE.—VENDOME (Samuel Blair, business-manager): Human Hearts was well presented by Hal Reid's co. Dec. 31, 1 to large houses. W. C. Brann 7. Nashville Lyceum Concert 11. Creston Clarke 12 Miss Francis of Yale 13. Primrose and West 14, 15. ==GRAND OPERA HOUSE (Samuel Blair, business-manager): Jessie Mae Hall 10-15. ==NEW MASONIC THEATRE (W. A. Sheetz, business-manager): De Wolf Hopper 29. Henshaw and Ten Broeck 4, 5. In Gay New York 8.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): The Brownies Dec. 22. My Friend from India 28. James O'Neill 29. Rosabel Morrison in Carmen 3. Henshaw and Ten Broeck in Dodge's Trip to New York 1; fair business. Roland Reed 5. Otis Skinner 6.

COLUMBIA.—GRAND OPERA HOUSE (James Y. Helm, manager): Lillian Lewis presented For Liberty and Love acceptably to a small audience Dec. 22. Clara Schumann's Ladies' Orchestra pleased a fair house 3. Fields and Hanson's Minstrels 13.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Tuckfeldt, lessees and managers): Human Hearts Dec. 27 to large and appreciative audience. Faust 29.

BRISTOL.—HANNELING OPERA HOUSE (George Mothner, manager): James O'Neill in Monte Cristo Dec. 28 to large house; Mr. O'Neill enthusiastically received. Henshaw and Ten Broeck in Dodge's Trip to New York 31 to good house. ==ITEM: Mr. Mothner is to be congratulated on the good class of plays and players he has secured this season.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): James O'Neill in Monte Cristo Dec. 29; large and pleased audience. Rosabel Morrison in Carmen 1 to good business; performance good. Henshaw and Ten Broeck 3 in Dodge's Trip to New York to small house; good performance. W. C. Brann 11. The Dazzler 12.

TEXAS.

WACO.—THE GRAND (Weis and Solomon, managers): The Dazzler Dec. 28; large audience; performance gave satisfaction Dan Stuart's veriscope 29, 30, presenting the Corbett-Fitzsimmons fight to big business. William L. Roberts, supported by Olive Martin and a strong co., presented Don Cæsar de Bazan 1 (return date) to a large audience; excellent performance. Miss Francis of Yale 5. Richards, Pringle, Rusco and Holland's Minstrels 7. A Milk White Flag 11. Louis James 13.

W. V. LYONS.

SAN ANTONIO.—GRAND OPERA HOUSE (George H. Walker, manager): The Dazzler did good business Dec. 29. Miss Francis of Yale to large audiences 31, 1. Baldwin-Melville co. 2, 3 turned people away. Richards and Pringle's Minstrels 5. A Milk White Flag 6. Modjeska 7, 8.

WILLARD L. SIMPSON.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): The Dazzler Dec. 27; full house; performance satisfactory. Baldwin-Melville co. 28-31, presenting Bulls and Bears, Hazel Kirke, The Two Orphans, Master and Man, All the Comforts of Home, and Never Too Late to Mend to packed houses; Mr. Baldwin has strengthened his co. since last here and deserves full houses; the specialties were first-class; scenery excellent. Modjeska, supported by Joseph Haworth and an excellent co., presented Mary Stuart and Macbeth 1 to full houses.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Modjeska Dec. 28; good house. Uncle Josh Spruceby 1; fair houses.

GAINESVILLE.—OPERA HOUSE (John Hulen, manager): Sharpley Lyceum co. Dec. 27-1, presenting A Celebrated Case, A Kentucky Thoroughbred, Country Lanes and City Streets, Swan from Sweden, After the Ball, Camille, and Girl from Texas to large and pleased audiences. Edwin Travers 5, 6.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (Charles Gaines, manager): Chase-Lister Theatre co. to excellent business Dec. 27-1; audiences pleased.

SHERMAN.—COX'S OPERA HOUSE (Frank Ellsworth, manager): Modjeska in Macbeth to fair business Dec. 30; audience appreciative. Bessie Bonehill 20.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (E. Bergman, manager): A Night at the Circus Dec. 27, 28; poor performance and business. Miss Francis of Yale 29, 30; excellent co.; splendid house. The Dazzler, introducing a number of clever specialties, 31; fair business. Richards and Pringle's Minstrels 1; large but rather topheavy house. Modjeska 6.

GREENVILLE.—KING OPERA HOUSE (J. O. Teagarden, manager): Modjeska, sustained by Joseph Haworth, in Macbeth Dec. 29 to good business.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Hauschild Brothers, managers): William L. Roberts in Don Cæsar de Bazan Dec. 27; fair house; performance excellent.

CALVERT.—CASIMIR'S OPERA HOUSE (J. P. Casimir, manager): William L. Roberts in Don Cæsar de Bazan 4; fair business; audience pleased. Uncle Josh Spruceby 8.

BRENHAM.—GRAND OPERA HOUSE (Alex Simon, manager): Star Concert co. Dec. 28; poor house, The Police Inspector 3. Otto Krause co. 5.

DENISON.—OPERA HOUSE (Milton Eppstein, manager): Weideman's Comedians Dec. 27-1 to crowded houses; co. one of the best. Ben Hur (local) 5.

AUSTIN.—HANCOCK OPERA HOUSE (Rigsby and Walker, managers): Local minstrels Dec. 28 to fair business. Baldwin-Melville co. 1 to packed houses. Miss Francis of Yale 3. Modjeska 4. Richards and Pringle's Minstrels 6.

DALLAS.—OPERA HOUSE (George Anzy, manager): Manhattan Stock co. Dec. 27-1 to good holiday business; presentations highly complimented. Modjeska presented Hamlet 3; large audience; production excellent. Baldwin-Melville co. 4, 5. Miss Francis of Yale 6. Hogan's Alley 7.

EL PASO.—MYAR'S OPERA HOUSE (Rigsby and Walker, lessees): Bittner Theatre co. had good houses Dec. 28-1. A Milk White Flag 4. Tennessee's Pardner 6. Louis James 8.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Stuart Robson and an excellent supporting co. presented The Jucklins Dec. 24-25 to light business, owing to the holidays, which are never good for theatricals here; the play proved extremely popular with those present, and will no doubt prove a money winner; The Henrietta was put on at night 25 and drew a better house; Mrs. Robson as the widow was warmly received, and curtain calls showed that the play has not lost all its interest. ==NEW GRAND THEATRE (H. F. McGarvie, manager): Dark. ==LYCEUM THEATRE: John S. Lindsay and a good co. presented Othello Dec. 27-29 and Richelieu rest of week to houses from fair to good; Mr. Lindsay is a sterling actor of the old school.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Dorothy Morton in Miss Brevity of Hong Kong 1; large house; play not up to expectations. Shamus O'Brien 5; co. strong. Arthur Cunningham and Marion Mervin doing especially good work; good business.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): Dorothy Morton in Miss Brevity of Hong Kong 3; full house; audience pleased; Miss Morton sung well but under difficulties, as she was suffering from a severe cold. Kate Claxton 12.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Coon Hollow 15.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Never Again Dec. 30. My Friend from India, with original cast, to big business 31, 1; performance excellent. Roland Reed, supported by Miss Isadore Rush and a well balanced co., before a large audience 3 presented A Man of Ideas, which was thoroughly enjoyed. The Lilliputians in The Fair at Midgettown 5, 6; large and pleased audiences.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesbery, manager): Never Again Dec. 29. My Friend from India 30; good house; performance good. Polk Miller 1; business good; performance fair. The Lilliputians in The Fair at Midgettown 3, 4; good business; performance excellent. Pudd'nhead Wilson 5. Friend Fritz 10. ==STAR THEATRE (Homans and Odenbal, managers): Closed after a run of one week, not having been a success.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): Lost, a Bride Dec. 25; business good; performance fair. Alice Knowland in Carmen 29; business fair; performance good. Polk Miller co. 31; business good; performance fair.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Roland Reed 4; good business; entertainment first-class. Otis Skinner 7. Edwin Travers 10. Manola-Mason co. 17.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): Twelve Temptations Dec. 29; large and appreciative audience. Darkest America 30; packed house; good performance. Otis Skinner 8. Sousa's Band 17.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Corbett-Fitzsimmons veriscope 6 to small business.

WASHINGTON.

SEATTLE.—THEATRE (Cal Helig, manager): Del Conti Grand Italian Opera co. to large houses Dec. 25-30; satisfactory co. ==THIRD AVENUE THEATRE (W. M. Russell, manager): Adgie and her trained lions to splendid business Dec. 29-1. ==JEFFERSON THEATRE (E. B. Friend, manager): Tivoli Opera co. presented The Pirates of Pensance 28-1; good houses; good entertainment. ==PIKE STREET THEATRE: Van the Virginian to good business 26-1; the new management is proving popular at this house.

TACOMA.—THEATRE (L. A. Wing, resident manager): Del Conte Opera co. Dec. 30, 31 in Cavalleria Rusticana and La Boheme; artistic entertainments. ==ITEM: The Ninth Street Theatre has been overhauled and will be opened 10 with The Gay Matinee Girl. It will be known hereafter as the Lyceum, and managed by Harry A. Graham.

WALLA WALLA.—PAINE'S OPERA HOUSE (J. G. Paine, manager): Francis Jones in In Old Madrid to good house 1; poor performance. Bacon co. 12-14. The Gay Matinee Girl 24. ==ITEM: The Walla Walla B. P. O. E. will attend McEwen's performance in a body 3.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Madame Sofia Scalchi and her co. Dec. 28 were enjoyed highly.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE: (F. Riester, manager): An American Girl Dec. 30; good business. Al. G. Field's Minstrels 12. Miss Philadelphia 13. Under the Red Robe 18. ==GRAND OPERA HOUSE (Charles A. Feinler, manager): A Jay in New York 30-1; fair business. McCarthy's Mishaps 3-5; good business. Agnes Herndon 10-15. Isham's Octoroons 20-22. N. S. Wood 24-29. ==ITEM: The Opera House will continue under the management of Mr. Riester another season, the co. not having received any offers for the property and the advantages of rebuilding at this time not being apparent.

CHARLESTON.—BURLEW OPERA HOUSE (N. S Burlew, manager): Darkest America 1; good business. Al. G. Field's Minstrels 7. James Young 14. June Agnott 17-22. Herrmann the Great 27.

FAIRMONT.—OPERA HOUSE (Ed E. Meredith, manager): Little Trixie 3; good house and performance. Fred Rider's Moulin Rouge co. 7. Macauley-Patton co. 10-15. Guy Brothers' Minstrels 18. ==ITEM: Colonel Hamilton's Burlesque co. was booked here for three nights 27-29, but was so weak that Manager Meredith rang down after the first act.

HUNTINGTON.—DAVIS THEATRE (W. D. Keister, manager): Archie Boyd in Shore Acres Dec. 31; largest audience of season; excellent performance. U. T. C. 1; light business; poor attraction. Darkest America 3. Al. G. Field's Minstrels 7. June Agnott 10-16.

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, manager): Little Trixie 8.

CLARKSBURG.—TRADER'S GRAND OPERA HOUSE (Harne and Hornor, managers): A Railroad Ticket Dec 29; large audience; performance fair. Little Trixie 5; small audience. Guy Brothers' Minstrels 14. Macauley-Patton co. 17 24. Twelve Temptations 29.

WESTON.—CAMDEN OPERA HOUSE (S A. Post, manager): Guy Brothers' Minstrels 15.

MANNINGTON.—OPERA HOUSE: Little Trixie 4; good house; excellent performance. Macauley Patton co. opened for four nights 5 to a splendid house; good business. Guy Brothers' Minstrels 13.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M Fuller, manager): Wilton Lackaye in The Royal Secret Dec. 30 gave satisfaction to a small house. Herbert Kelcey and Effie Shannon, with a good supporting co. in A Coat of Many Colors delighted a large audience. Agnes Wallace-Villa 5. The Flints 10-12. ==ITEM: The Boom Town co., en route for Oshkosh, is stranded here, deserted by the manager and penniless.

RACINE.—BELLE CITY OPERA HOUSE (D P. Long, manager): Columbian Comedy co. closed engagement 2; several S. R. O. audiences greeted them; performances good. The World Against Her 3. Henry E. Dixey 9. Lost, Strayed or Stolen 12. For Fair Virginia 16.

ASHLAND.—GRAND OPERA HOUSE (John Meis, manager): William Owen in Richelieu. The Merchant of Venice, and Romeo and Juliet Dec. 31, 1 to full houses; performances fine; Mr. Owen and Elizabeth Baker were the favorites. Tim Murphy 17. A Booming Town 24.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Conner's Dramatic co. Dec. 29-31 (return engagement) to good houses.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Julia Stuart, supported by a good co., in Leah 1 to fair business. Bob Fitzsimmons' Vaudeville co. 2 to S. R. O.

POND DU LAC.—CRESCENT OPERA HOUSE (W. H. Stoddard, manager): Julia Stuart in Leah Dec. 31; good co; poor house.

LA CROSSE.—THEATRE (J. Strasslipka, manager): The Man from Mexico Dec. 29; large and pleased audience. Wilton Lackaye 1 in The Royal Secret to good business.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): That Girl 1 to S. R. O. Californian 6.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevins, manager): Julia Stuart gave a fine performance of Leah to a small audience Dec. 30. Robert Fitzsimmons 6. Henry E. Dixey 10.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Julia Stuart in Leah Dec. 29; large audience. Robin Hood 1; packed house; well-trained chorus. Robert Fitzsimmons co. 4. Henry E. Dixey 11.

WEST SUPERIOR.—GRAND OPERA HOUSE (R. J. Marsh, manager): The Widow Jones Dec. 31; fair house; satisfied audience. Under the Dome 1; good business; fine scenery and a good lot of players. Black Patti's Troubadours 5.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (Sparrow and Jacobs, managers): Cinderella or the Little Glass Slipper, an arrangement of the old fairy tale by W. A. Tremayne, to good business 3 by Professor Frank H. Norman and two hundred of his pupils, assisted by some of the best local talent. Freda May in the title-role gave a very clever performance. Lilly Jones appeared to advantage as the Fairy Queen; her dream dance was particularly good. Eva Nathan alternated with Miss Jones during the week, and gave a good performance. Jack Rose gave a fine rendition of Pedro. W. A. Tremayne, H. E. Codd, A. Vincent, H. Cochrane, W. Stuart, and Mrs. H. E. Codd filled out an excellent cast. The performances were in aid of the Foundling and Sick Baby Hospital. The Mysterious Mr. Bugle 10-15. ==QUEEN'S THEATRE (Sparrow and Jacobs, managers): Fielding, and Mlle. Boattina, who has been retained for a second week, formed an entertaining vaudeville bill. Men and Women 10-15. ==ITEMS: Manager Haworth, of the Queen's Theatre, presented W. J. Furlong, the stage carpenter, 1 with the badge of the American National Alliance of the Theatrical Stage Employes. Mr Haworth made a neat and appropriate speech, to which Mr. Furlong responded.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): My Boys to light business 3-8. Robert Mantell 10-15. ==PRINCESS THEATRE (O. B Sheppard, manager): Lord Chumley is the attraction presented by the Cummings Stock co. 3-8 to crowded houses. Esmeralda 10-15. ==TORONTO OPERA HOUSE (Ambrose J. Small, manager): A Gay New Yorker is drawing only fair houses 3-8. Palmer Opera co. 10-15. ==MASSEY MUSIC HALL (I. E. Suckling, manager): The Travelers' Concert 30 was a pronounced success; Miss Bloodgood's singing was a feature. Nordica 25. ==ITEMS: John J. Shaw of the Cummings Stock co., has been ill in the hospital the past three weeks with pneumonia, but is expected to be about in a few days.—O. B. Sheppard, manager of the Grand Opera House, was again the recipient of a token of his popularity by being elected an alderman.

HAMILTON.—GRAND OPERA HOUSE (F. W. Stair, manager): Cummings Stock co. No. 2 Dec. 27-1 to fair business. Hopkins' Trans-Oceanics 3; very creditable performance; pleased audience. The Girl from Paris 4, 5 to fair business; co. deserved better patronage. McNulty's Visit 7. Robert B. Mantell 8. ==ITEM: F. W. Stair, manager of the Grand Opera House for the past two seasons, left 3 to assume the management of the Margaret Mather co. Mrs. Stair will manage the house for the rest of the season.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): Duff Opera co. presented Shamus O'Brien 3, 4; large and appreciative audiences. John Griffith in Faust and Richard III. 7, 8. ==GRAND OPERA HOUSE (Joseph Frank, manager): Side Tracked 6-8. ==KING'S STAR THEATRE (Lee E. King, manager): Paris Gaiety Girls Burlesque co. 3-8 opened to packed house 3. ==ITEM: Manager J. Frank, of the Grand, on New Year's Day was made the happy recipient of a handsome Elks' ring from the attaches of his house.

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): The Land of the Living Dec. 30; small house; disagreeable weather; play was well staged and co. competent. McNulty's Visit 1. John Griffith as Richard III. 3 to light business. ==NEW GRAND OPERA HOUSE (George T. Claris, manager): Dark.

QUEBEC.—ACADEMY OF MUSIC (A. Charlebois, manager): Dark. ==TARA HALL: Frost and Fenshawe co. 27-1; good business. Same co. 3-8 ==GAIETY THEATRE (Theofred Hamel, manager): Charles Palmer Comic Opera co. closed their engagement 2.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Boston Comedy co. in The Stranger and The Lancashire Lass 1 to S. R. O.; performances satisfactory.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Scalchi Concert co. Dec. 24. The Gay Matinee Girl 29. Italian Opera co. 3-8. Grau Opera co. 10-15. ==CITY MUSIC HALL: Harry Lindley and Vancouver Stock co. 1-31.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): A Gay New Yorker 10. Local Minstrels 14.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): Princess Bonnie (local) 6, 7. A Bachelor's Honeymoon 13.

NEW WESTMINSTER.—HERRING'S OPERA HOUSE (A. M. Herring, manager): Veriscope of Corbett-Fitzsimmons fight Dec. 15, 16; good houses. Scalchi Operatic Concert co. 25. The Pulse of New York 30. White Crook co. 5.

BRANTFORD.—STRATFORD'S OPERA HOUSE (James Tuttle, manager): Local minstrels 1; good performance to fair house. John Griffith in Richard III. 4 pleased a fair audience. Ferguson and Emerick in McNulty's Visit 5 pleased a small audience. Nelson Stock co. 10.

LONDON.—GRAND OPERA HOUSE (A. E. Boote, manager): McNulty's Visit Dec. 31; good business; specialties well received. John Griffith in Faust 1; large attendance. The Girl from Paris 3; large and well pleased audience. Robert Mantell 6.

KINGSTON.—GRAND OPERA HOUSE (A. Lesser, manager): The Land of the Living Dec. 31 to fair business. Lillian Washburn as Meg made a hit. Katherine Bloodgood 6. In Gay New York 12.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Cummings Stock co. 3-5 in Doctor Bill, Pink Dominoes, and All the Comforts of Home; good performances; fair houses.

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DATES AHEAD.

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DRAMATIC COMPANIES.

ALMA CHESTER (Oscar W. Dibble, mgr.): Binghamton, N. Y., Jan. 10-15, Middletown 17-22, Newburg 24-29.

AGNES HERNDON (Aubrey Mittenthal, mgr.): Wheeling, W. Va., Jan. 10-15.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.

ANDREW MACK (Rich and Harris, mgrs.): New York city Nov. 29—indefinite.

ANNIE CLARKE HANSON (J. H. Shepard, mgr.): Cohocton, N. Y., Jan. 10-12, Naples 13-15, Cortland 17-22.

A THOROUGHBRED (Billy A. Griffin's; R. M. Dear, mgr.): Victoria, Tex., Jan. 17, Cuero 18, Yoakum 19, Hallettsville 20.

AT PINEY RIDGE (Benj. Higgins, mgr.): Kansas City, Mo., Jan. 10-15.

BACHELOR'S HONEYMOON: Detroit, Mich., Jan. 10-12.

BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Shreveport, La., Jan. 10-15.

BENNET-MOULTON (Monte Thompson, mgr.): New Bedford, Mass., Jan. 10-15, Fitchburg 17-22.

BETTS-LOSEE (Alfred Molander, mgr.): Marion, Ia., Jan. 10-12, Lisbon 13-15, Tipton 17-19.

BLACK SHEEP: Winona, Minn., Jan. 11, La Crosse, Wis., 12, Madison 13, Beloit 14, Rockford, Ill., 15, Peoria 17, Bloomington 18, Champaign 19, Danville 20, Frankfort, Ind., 21, Logansport 22.

BOSTON THEATRE: Altoona, Pa., Jan. 10-12.

BOY WANTED (Eastern: W. B. McCallum, mgr.): Harrisburg, Pa., Jan. 11, Shamokin 12, Scranton 13-15, Wilkes-Barre 17-19, Hazleton 20, Shenandoah 21, Pottsville 22.

BOY WANTED (Western: Blaney's; J. M. Hyde, mgr.): Council Bluffs, Ia., Jan. 12, Omaha, Neb., 13-15, Lincoln 17, Beatrice 18, St. Joseph, Mo., 19, Atchison, Kan., 20.

BREEZY TIME (Southern: Fitz and Webster, props. and mgrs.): Aurora, Mo., Jan. 11, Monett 12, Carthage 15, Lamar 17, Harrisonville 20, Paola, Kan., 21, Ottawa 24.

BREEZY TIME (Eastern): Medina, N. Y., Jan. 10, Lockport 11, Albion 12, Batavia 14, Olean 17, Punxsutawney, Pa., 20, Bellefonte 22.

BRYAN COMEDIANS: Big Rapids, Mich., Jan 10-15.

BUNCH OF KEYS (Gus Bothner, mgr.): Portland, Ind., Jan. 11, Akron, O., 14, Youngstown 15.

BURGLAR: Chicago, Ill., Jan. 10-15.

CORSE PAYTON (W. E. Denison, mgr.): Pittsfield, Mass., Jan. 10-15, Holyoke 17-22, Hartford, Conn., 24-29.

CAMERON CLEMENS (B. J. Lander & Co., mgrs.): Olean, N. Y., Jan. 10-15, Bradford 17-22.

CAPTAIN IMPUDENCE (Edwin Milton Royle): Newark, N. J., Jan. 10-15.

CAPTAIN'S MATE: Brooklyn, N. Y., Jan. 10-15.

CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite

CHASE-LISTER: Mena, Ark., Jan. 10-15, Ft. Smith 17-22, Van Buren 24-29.

CHAUNCEY OLCOTT (Augustus Pitou, mgr.): Pittsburg, Pa., Jan. 3-15, Buffalo, N. Y., 17-22, New York city 31—indefinite.

CHERRY PICKERS (Augustus Pitou, mgr.): Detroit, Mich., Jan. 9-15, Chicago, Ill., 16-22, Milwaukee, Wis., 23-29.

CHIMMIE FADDEN (Jacob Litt, mgr.): Albany, N. Y., Jan. 10-12, Paterson, N. J., 13-15, Jersey City 17-22.

COLUMBIAN COMEDY: Wausau, Wis., Jan. 10-15.

COON HOLLOW (Al. Caldwell, mgr.): Barre, Vt., Jan. 11, Montpelier 12, Bellows Falls 13, Claremont, N. H., 14, Brattleboro, Vt., 15, Glens Falls, N. Y., 17, Rutland, Vt., 18, Fair Haven 19, Ticonderoga, N. Y., 20, Plattsburg 21, St. Albans, Vt., 22, Montreal, P. Q., 24-29.

CORA VAN TASSELL (Frank W. Lane, mgr.): Spartanburg, S. C., Jan. 10-15, St. Augustine, Fla., 17, 18, Palatka 19, 20, Orlando 21, 22, Tampa 24-28, Bartow 29.

CORSE PAYTON STOCK (David J. Ramage, mgr.): Chester, Pa., Jan. 10-15.

COURTED INTO COURT (Rich and Harris, mgrs.): Pueblo, Col., Jan. 11, Aspen 12, Salt Lake, Utah, 14, 15, San Francisco, Cal., 17-29.

CRANE PLAYERS: Altoona, Pa., Jan. 10-15.

CRESTON CLARKE: Paducah, Ky., Jan. 11, Nashville, Tenn., 12, Columbia 13, Cairo 14, 15, Murphysboro, Ill., 17, Belleville 18, Lincoln 19, Peoria 20, Champaign 21, Danville 22, Crawfordsville, Ind., 24, Terre Haute 25, Green Castle 26, Vincennes 27, Evansville 28, Owensboro, Ky., 29.

CUBA'S VOW (Harley Merry, mgr.): Scranton, Pa., Jan. 10-12, Hazleton 13, Mahanoy City 14, Allentown 15, Bridgeport, Conn., 17-19, New Haven 20-22.

CUMBERLAND '61 (Augustus Pitou, mgr.): Brooklyn, E. D., N. Y., Jan. 10-15, Boston, Mass., 17-29.

CUMMINGS STOCK (No. 2): London, Can., Jan. 10-15.

CURT COMEDIANS: Chillicothe, Ill., Jan. 10-15

DAN MCCARTHY: Lowell, Mass., Jan. 10-12, Holyoke 13-15, Westfield 17, 18, Windsor Locks 19, Bridgeport, Conn., 20-22.

DAN SULLY: Decatur, Ill., Jan. 15.

DANIEL RYAN: New Castle, Pa., Jan. 10-15.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Chicago, Ill., Jan. 9-22.

DE TOURNEY AND LAWRENCE (E. G. Hinebaugh, mgr.): Hayward, Wis., Jan. 11, Rice Lake 12, Banon 13, Shell Lakes 14, Cumberland 15, New Richmond, Wis., 17-19, Hudson 20-22.

DOWN IN DIXIE (Davis and Keogh, mgrs.): Chicago, Ill., Jan. 10-15.

EDNA PAIGE: Trinidad Col., Jan. 10-15.

EDWARD HARRIGAN (W. J. Hanley, mgr.): Worcester, Mass., Jan. 10-15, Springfield 17, Greenfield 18, No. Adams 19, Mechanicsville, N. Y., 20, Schenectady 21, Johnstown 22.

E. H. SOTHERN (Dan Frohman, mgr.): Omaha, Neb., Jan. 10, 11, Kansas City, Mo., 13-15.

ELDON COMEDIANS (G. Harris Eldon, mgr.): Albany, Ind., Jan. 10-15, Fairmont 17-22, Kokomo 24-29.

ELECTRICIAN (Blaney's): Decatur, Ill., Jan. 12.

ELIHU R. SPENCER (James F. Peyton, bus.-mgr.): Galesburg, Ill., Jan. 10, 11, La Salle 12, Peru 13, Ottawa 14, Aurora 15, Joliet 17.

ELROY STOCK (Edwin Elroy, mgr.): Franklin, Pa., Jan. 10-15, Butler 17-22, E. Liverpool, O., 24-29.

EMMA SARDOU: East Liverpool, O., Jan. 10-15, Kent 17-22, Alliance 24-29.

EMPIRE THEATRE (Chas. Frohman, mgr.): New York city Jan. 3—indefinite.

E. S. WILLARD: Washington, D. C., Jan. 10-15, Pittsburg, Pa., 17-22, Cleveland, O., 24-29.

8 BELLS (Wm. F. Flack, mgr.): Syracuse, N. Y., Jan. 10-12, Rome 13, Watertown 14, Oswego 15, Rochester 17-19, Geneva 20, Auburn 21, Batavia 22, Buffalo 24-29.

FERRIS COMEDIANS (Dick Ferris, mgr.): Boone, Ia., Jan. 10-15, Des Moines 17-22, Cedar Rapids 24-29.

FABIO ROMANI (J. B. Murray, bus.-mgr.): Butler, Mo., Jan. 11, Girard, Kan., 12, Parsons 13, Oswego 14, Independence 15.

FALLEN AMONG THIEVES (Davis and Keogh, mgrs): Rochester, N. Y., Jan. 10-12.

FANNY DAVENPORT (Ben Stern, mgr.): Philadelphia, Pa., Jan. 3-22.

FANNY RICE (Geo. W. Purdy, mgr.): Cincinnati, O., Jan. 10-15.

FAST MAIL (Lincoln J. Carter, prop.; R. G. Gupteil, mgr.): Paterson, N. J., Jan. 10-15.

FOR FAIR VIRGINIA (Julian Magnus, mgr.): Rockford, Ill., Jan. 12, Freeport 13, Elgin 14, Racine, Wis., 16, Kenosha 17, Milwaukee 19-22.

FREDERICK AND MINNIE SEWARD (John K Bernard, mgr.): Derry, N. H., Jan. 10-15, Nashua 17-22.

FREDERICK H. WILSON (Harry F. Curtis, mgr.): Shenandoah, Pa., Jan 10-15.

FREDERICK WARDE: Chicago, Ill., Jan. 10-15

FRENCH REPERTOIRE (Lincoln J. Carter, prop.; R. E. French, mgr.): Montgomery, Ala., Jan. 16-22.

GAY MATINEE GIRL (No. 1, Edwin P. Hilton, mgr.): Tacoma, Wash., Jan. 9-15, Portland, Ore., 16-22.

GAY NEW YORKER: Belleville, Ont., Jan. 11, Kingston 12, Ottawa 13-15, Brockville 17, Gouverneur, N. Y., 19, Watertown 20, Oswego 21, Fulton 22, Weedsport 23, Lyons 24.

GAY SOUBRETTE (Maury L. Phillips, mgr.): Rochester, N. Y., Jan. 10-12.

GILLHOOLEY'S RECEPTION: Joplin, Mo., Jan. 12, Neosho 13, Pierce City 14, Monett 15, Aurora 17, Springfield 18, Pittsburg, Kan., 20, Weir City 21, Columbus 22, Chetopa 24, Coffeyville 25.

GIRL FROM 'FRISCO: Rochester, N. Y., Jan. 11, Youngstown, O., 12, Uniontown, Pa., 13, Connellsville 14.

GO-WON-GO-MOHAWK: Detroit, Mich., Jan 10-15.

GREAT DIAMOND ROBBERY (David Peyser, mgr.): Buffalo, N. Y., Jan. 10-15, New York city 17-22, Cleveland, O., 24-29.

GUILTY MOTHER (Jas. H Wallick, mgr.): Bridgeport, Conn., Jan. 10, 11, Waterbury 12, 13, Norwich 14, New London 15, Boston, Mass., 17-22, Newark, N. J., 24-29.

HANDS ACROSS THE SEA (Harry Leon, mgr.): Bridgeport, Conn., Jan. 10-12.

HAPPY LITTLE HOME (Geo. W. Monroe: Robert B. Monroe, mgr.): Boston, Mass., Jan. 10-15, Pittsburg, Pa., 17-22, Cincinnati, O., 24-29.

HARRY LE MARR: New Britain, Conn., Jan. 11, Meriden 12, Hartford 13-15.

HEART OF CHICAGO (Southern: Lincoln J. Carter, prop.; F. C. Walton, mgr.): So. Bend, Ind., Jan. 11, Plymouth 12, Logansport 13, Peru 14, Kokomo 15, Tipton 17, Elwood 18, Gas City 19, Frankton 20, Anderson 21, Alexandria 24, Marion 25, Bluffton 26, Hartford 27, Portland, O., 28, Bellefontaine 29.

HEART OF CHICAGO (Northern: Lincoln J. Carter, prop.: Jay Simms, mgr.): New York city Jan. 10-15, So. Norwalk, Conn., 17, Stamford 18, Port Chester, N. Y., 19, Paterson, N. J., 20-22, Yonkers, N. Y., 24, Tarrytown 25, Peekskill 26, Fishkill 27, Danbury, Conn., 28, Kingston, N. Y., 29.

HEART OF CHICAGO (Western; Lincoln J. Carter, prop.: J. B. Hogan, mgr.): Ft. Dodge, Ia., Jan. 11, Eldorado 12, Marshalltown 13, Iowa City 14, Independence 15.

HEARTSEASE (Henry Miller): Albany, N. Y., Jan. 11, Trenton, N. J., 13.

HENNESSY LEROYLE (F. G. Conrad, mgr.): Owensboro, Ky., Jan 11, Henderson 12, Evansville, Ind., 13, Washington 14, Seymour 15, New Albany 17, Madison 18, Columbus 19, Greensburg 20, Rushville 21, Shelbyville 22.

HOLDEN COMEDY (No. 2): Indianapolis, Ind., Jan. 10-15.

HOT OLD TIME (Edgar Selden, mgr.): Philadelphia, Pa., Jan. 10-15.

HEART OF MARYLAND (David Belasco, prop.; H. C. Husted, mgr.): Toledo, O., Jan. 10-12, Columbus 13-15, Erie, Pa., 17, Rochester, N. Y., 18, 19, Syracuse 20-22, Albany 24, 25, Lynn, Mass., 26, Portland, Me., 27, 28.

HEART OF THE KLONDIKE (Davis and Keogh, mgrs.): Philadelphia, Pa., Jan. 10-15, Pittsburg 17-22.

HIMMELEIN IDEALS (John Himmelein, mgr.): Pottsville, Pa., Jan. 10-15, Allentown 17-22, Easton 24-29.

HIRED GIRL (Chas. E. Blaney, mgr.): New York city Jan. 3-15.

HOGAN'S ALLEY (Gilmore and Leonard; Eugene Wellington, mgr.): Washington, D. C., Jan. 10-15, New York city 17-22.

HOGAN'S ALLEY (Peter Rice, mgr.): Sherman, Tex., Jan. 11, Terrill 12, Navasota 13, Bryan 14, Brenham 15, Galveston 16, Houston 17, San Antonio 18, Austin 19, Temple 20, Waco 21, Ft. Worth 22.

HOYT COMEDY: Clinton, Ill., Jan. 10-15, Marion, Ind., 17-22.

HUMAN HEARTS: Cincinnati, O., Jan. 10-15, Richmond, Ind., 17, Ft. Wayne 18, Marion 19, Kokomo 20, Fayette 21, Brazil 22, Terre Haute 24.

HUMANITY (McCaull and Hale, mgrs.): Paterson, N. J., Jan. 10-12, Hoboken 13-15, New York city 17-22.

IRVING FRENCH: Decatur, Ind., Jan. 10-12 Valparaiso 13-15.

JAMES A. HERNE (Shore Acres co.; William B. Gross, mgr.): New York city Jan. 10-22, Chicago, Ill., 24-Feb. 12.

JAMES B. MACKIE: Warren, O., Jan. 11, Akron 12, Salem 13, Bellefontaine 14, Findlay 15.

JAMES J. CORBETT (Wm. A. Brady, mgr.): St. Louis, Mo., Jan. 9-15, Chicago, Ill., 16-29.

JAMES YOUNG: Gallipolis O., Jan. 11.

JAY IN NEW YORK (Wm. Fennessy, mgr.): Akron, O., Jan. 11, 12, Pittsburg, Pa., 13-15, Toledo, O., 20-22.

J. E. TOOLE (Edwin Jerome, mgr.): Rockville, Ind., Jan. 11, Brazil 12, Paris, Ill., 13, Mattoon 14, Litchfield 15, St. Louis, Mo., 16-22.

JOHN E. DVORAK (Homer Drake, mgr.): Nebraska City, Neb., Jan. 10, 11, Falls City 12.

JOHN GRIFFITH: Peterboro, Can., Jan. 11, Lindsay 12, Barrie 13, Guelph 14, Hamilton 15, St. Catherines 17, Galt 18, Berlin 19, Stratford 20, Woodstock 21, Chatham 22.

JOSEPH FARRELL (Wm. T. Block, mgr.): Olivia, Minn., Jan. 3-15, Glencoe 17-29.

JOSEPH GREENE (Frank Harriman, mgr.): Pittston, Pa., Jan. 10-15.

JOSEPH MURPHY (Charles W. Daniels, mgr.): Pullman, Ill., Jan. 10, 11, Rockford 12, 13, Elgin 15, Chicago 17-22, Cleveland, O., 24-29.

JOSHUA SIMPKINS (Reno, mgr.): Montgomery, Ala., Jan. 15.

JULIA ARTHUR (Arthur Lewis, mgr.): Philadelphia, Pa., Jan. 3-15, Washington, D. C., 17-22, Baltimore, Md., 24-29.

JULIA MARLOWE (Chas. B. Dillingham, mgr.): New York city Jan. 3—indefinite.

JUNE AGNOTT (T. C Howard, mgr.): Cincinnati, O., Jan. 9-15.

KATHERINE ROBER (G. E. Lothrop, mgr.): Worcester, Mass., Jan. 10-15, Northampton 17-22, New Britain, Conn. 24-29.

KELCEY-SHANNON (Samuel F. Kingston, mgr.): Minneapolis, Minn., Jan. 10-15, St. Paul 17-22, Omaha, Neb., 23-25, Kansas City, Mo., 26-28.

KENNEDY PLAYERS: H. B. Hooper, mgr.): Elizabeth, N. J., Jan. 10-15, Hudson, N. Y., 17-22, Hoboken, N. J., 23-29.

KING DRAMATIC: Olean, N. Y., Jan. 10-15.

LADDER OF LIFE: New York city Jan. 10-15.

LAND OF THE LIVING (Jess Burns, mgr.): New Haven, Conn., Jan. 10-12, Hartford 13, Willimantic 14, Woonsocket, R. I., 15.

LEWIS MORRISON (Edwin J. Abram, mgr.): Findlay, O., Jan. 11, Sandusky 12, Mansfield 13, Tiffin 14, Lima 15, Ft. Wayne, Ind., 17, Logansport 18, Lafayette 19, Springfield, Ill., 20, Peoria 21, 22, Hannibal, Mo., 24, Quincy, Ill., 25, Galesburg 26, Burlington, Ia., 27, Davenport 28, Des Moines 29.

LITTLE LORD FAUNTLEROY (Geo. W. Sammis, mgr.): Holyoke, Mass., Jan. 12, Westfield 13, Amherst 14, No. Adams 15.

LOST, A BRIDE (H. D. Graham, mgr.): Atlanta, Ga., Jan. 10, 11, Rome 12, Cleveland, Tenn., 13, Huntsville, Ala., 14, Decatur 15, Nashville, Tenn., 17, 18, Jackson 19, Memphis 20-22.

LOUIS JAMES (Wagenhals and Kemper, mgrs.): Sherman, Tex., Jan. 11, Dallas 12, Waco 13, Temple 14, Austin 15, San Antonio 17, Houston 18, Galveston 19, New Orleans, La., 23-29.

LYCEUM STOCK (Dan Frohman, mgr.): New York city Nov. 23—indefinite.

LYCEUM THEATRE (Sharpley's): Bastrop, Tex., Jan. 17.

MCSORLEY'S TWINS (Merritt and Davis, mgrs.): Brooklyn, N. Y., Jan. 10-15, Philadelphia, Pa., 17-22.

MACAULEY-PATTON (Harry Levy, mgr.): Clarksburg, W. Va., Jan. 10-15.

MADISON SQUARE THEATRE: Philipsburg, Kan., Jan. 10-15, Oberlin 17-22, Norton 24-29.

MAN FROM MEXICO (Willie Collier): Smyth and Rice, mgrs.): San Francisco, Cal., Jan. 10-15, Los Angeles 24-26, Riverside 27, San Bernardino 28, Fresno 29.

MANOLA-MASON: Richmond, Va., Jan. 12-13.

MARGARET MATHER (E. C. Whitney, mgr.): Albany, N. Y., Jan. 13.

MARKS BROTHERS: Duluth, Minn., Jan. 3-29.

MAUDE ADAMS (Chas. Frohman, mgr.): New York city Sept. 27—indefinite.

MAUD HILLMAN (W. G. Snelling, mgr.): York, Pa., Jan. 10-15, Harrisburg 17-22, Allentown 24-29.

MAY DOTY (Earl Doty, mgr.): Pekin, Ill., Jan. 10-15, Spring Valley 17-22, Ottawa 24-29.

MCCARTHY'S MISHAPS (Ferguson and Ryan, mgrs.): Alliance, O., Jan. 11, Kent 12, Galion 13, Marion 17, Belfonte 18, St. Mary's 19, Greenville 20, Piqua 21, Richmond, Ind., 22, Indianapolis 24-26.

MCFADDEN'S ROW OF FLATS (Gus. Hill, prop. and mgr.): Chicago, Ill., Jan. 3-15, Milwaukee, Wis., 17-22, St. Paul, Minn., 24-29.

MCNULTY'S VISIT (Ferguson and Emerick): Geo. A. Chenet, mgr.): Auburn, N. Y., Jan. 14, Rochester 17-19.

MIDNIGHT FLOOD (Eagan and Lederer, mgrs.): Pittsburg, Pa., Jan. 10-12.

MILES IDEAL STOCK (Frank Lee Miles, mgr.): Peekskill, N. Y., Jan 10-15, Reading, Pa., 17-22, Pittston 24-29.

MILK WHITE FLAG (Thos. W. Ryley, mgr.): Waco, Tex., Jan 11, Temple 12, Houston 13, Galveston 14, 15, New Orleans, La., 16-29.

MODJESKA (Chas. Bozenta, mgr.): New Orleans, La., Jan. 17-23, Selma, Ala., 24, Montgomery 25, Atlanta, Ga., 26, 27, Savannah 28, Macon 29.

MRS. FISKE (Chas. E. Power, mgr.): Philadelphia, Pa., Jan. 10-29.

MURRAY AND MACK (Joe W. Spears, mgr.): Elgin, Ill., Jan. 11, Clinton, Ia., 12, Maquoketa 13, Cedar Rapids 14, Waterloo 15, Rock Island, Ill., 16, Marshalltown, Ia., 17, Oskaloosa 18, Creston 19, Lincoln, Neb., 20, Beatrice 21, St. Joseph, Mo., 22, Kansas City 24-29.

MURRAY COMEDY: Circleville, O., Jan. 10-15, Chillicothe 17-22, Portsmouth 24-29.

MY BOYS (Richards and Canfield): Washington, D. C., Jan. 10-15.

MYSTERIOUS MR. BUGLE (Alfred Bradley, mgr.): Montreal, P. Q., Jan. 10-15, Portland, Me., 17, 18, Manchester, N. H., 19, Portsmouth 20, Haverhill, Mass., 21, Lynn 22, Boston 24-Feb. 5.

NAT C. GOODWIN (Geo. J. Appleton, mgr.): Chicago, Ill., Jan. 10-15.

NEILL STOCK (No. 1): Columbus, O.—indefinite.

NEILL STOCK (No. 2): Cincinnati, O.—indefinite.

NELLIE IRVING: Stonington, Conn., Jan. 10-12, Wickford, R. I., 13-15.

NEVER AGAIN (No. 1): Philadelphia, Pa., Jan. 3-15.

NIGHT AT THE CIRCUS (M. E. Rice, mgr.): West Point, Miss., Jan. 11, Aberdeen 12, Wynona 13, Greenville 17, Helena, Ark., 18, Brinkley 20, Newport 21.

NORTHERN LIGHTS (Wm. Calder, mgr.): Washington, D. C., Jan. 10-15, New York city 24-29.

OLD FARMER HOPKINS: Jeanerette, La., Jan. 11, Homer 12, Thibodeaux 13, Scranton, Miss., 14.

OLE OLSON: New Castle, Pa., Jan. 12, Rochester 13, Wellsville, O., 14, Steubenville 15, Urichsville 17, Coshocton 18, Cambridge 19, Parkersburg, W. Va., 20, Canal Dover, O., 22.

OLIVER BYRON, MR. AND MRS. (J. H. Alliger, mgr.: Chillicothe, O., Jan. 11, Dayton 12-15, Columbus 17-19, Indianapolis, Ind., 20-22, Chicago, Ill., 23-29.

OTIS SKINNER (Joseph Buckley, mgr.): Hampton, Va., Jan. 11, Norfolk 12, 13, Richmond 14, 15.

PATENT APPLIED FOR (Elmer E. Vance, mgr.): Troy, N. Y., Jan. 10-12, Saratoga 13, Ballston Spa 14, Mechanicsville 15, Amsterdam 17, Gloversville 18, Johnstown 19, Herkimer 20, Utica 21, 22, Hamilton 24, Oneida 25, Oswego 26, Weedsport 27, Geneva 28, Auburn 29.

PAY TRAIN (Chas. Halford, mgr.): Binghamton, N. Y., Jan. 13-15.

PEARSON STOCK (A. Y. Pearson, mgr.): St. Joseph, Mo., Jan. 24-29.

POST MASTER'S CHILD (F. M. Sigourney, mgr.): Oswego, N. Y., Jan. 11, Binghamton 12, 13, Albany 14, 15, Amsterdam 17, Gloversville 18, Fonda 19, Ft. Plain 20, Canajoharie 21.

PRISONER OF ZENDA (Dan Frohman, mgr.): Topeka, Kan., Jan. 11, Ft. Scott 12, Springfield, Mo., 13, Memphis 14, 15, Little Rock, Ark., 16, Hot Springs 17, Shreveport 18, Dallas, Tex., 19, Ft. Worth 20, 21, Waco 22, San Antonio 24, 25, Galveston 26, 27, Houston 28, 29.

PUDD'NHEAD WILSON: Peoria, Ill., Jan. 11, 12, Keokuk, Ia., 13, Hannibal, Mo., 14, Quincy, Ill., 15, Burlington, Ia., 18, Galesburg, Ill., 20, Davenport, Ia., 21, Cedar Rapids 22.

PUDD'NHEAD WILSON (Theodore Hamilton): New Orleans, La., Jan. 9-15, Galveston, Tex., 16-18, Houston 19, Brenham 20, Austin 21, San Antonio 22, 23, Temple 24, Belton 25, Waco 26, Corsicana 27, Ft. Worth 28, Denison 29.

RAILROAD JACK: Butte, Mont., Jan. 10-15, Anaconda 16-18.

RAILROAD TICKET (Blaney's: W. S. Butterfield, mgr.): Boston, Mass., Jan. 10-15.

RENTFROW PATHFINDERS: Altoona, Pa., Jan. 14-15.

RHODES MERRYMAKERS (Frank B. Rhodes, mgr.): Charleston, S. C., Jan. 10-15, Augusta, Ga., 17-22.

RICHARD MANSFIELD (A. M. Palmer, mgr.): Baltimore, Md., Jan. 10-15.

RISING GENERATION (Wm. Barry: Geo. E. Gouge, mgr.): Pittston, Pa., Jan. 11, Scranton 12, Carbondale 13, Waverly, N. Y., 14, Ithaca 15, Washington, D. C., 17, Richmond, Va., 24, 25, Norfolk 26, Newport News 27.

ROBERT DOWNING: Nashville, Tenn., Jan. 10-12.

ROBERT MANTELL (M. W. Hanley, mgr.): Toronto, Ont., Jan. 10-15.

ROYAL BOX (Chas. Coghlan: Liebler and Co., mgrs.): New York city Dec. 27—indefinite.

SADIE RAYMOND: Wauseon, O., Jan. 11, Bowling Green 12.

SALT OF THE EARTH: New York city Jan. 3—indefinite.

SANFORD DODGE (E. J. Carpenter, mgr.): Butte, Mont., Jan. 11, Anaconda 13, 14, Helena 15-17, Great Falls 18.

SAWTELLE DRAMATIC (J. Al. Sawtelle, mgr.): Chelsea, Mass., Jan. 10-15.

SAXON SISTERS: Gillman, Ill., Jan. 10-15.

SECRET ENEMY (Liebler and Miner, mgrs.): Cleveland, O., Jan. 10-15.

SECRET SERVICE (No. 1): Philadelphia, Pa., Jan. 10—indefinite.

SECRET SERVICE (No. 2): St. Paul, Minn., Jan. 10-15.

SHALL WE FORGIVE HER (Jacob Litt, mgr.): Milwaukee, Wis., Jan. 10-15.

SHANNON OF THE SIXTH (W. H. Power, mgr.): New York city Jan 3-15.

SHERMAN COMEDY: Charleston Ill., Jan. 10-15.

SHORE ACRES (William B. Gross, mgr.): Mansfield, O., Jan. 11, Tiffin 12, Fremont 13, Fostoria 14, Marion 15, Findlay 17, Lima 18, Alexandria, Ind., 19, Anderson 20, Dayton, O., 21, 22, Portsmouth 24, Hamilton 25, Richmond, Ind., 26, Madison 27, Franklin 28, Brazil 29.

SIDE TRACKED (Western: Jule Walters, prop. and mgr.): Eldorado, Kan., Jan. 12, Winfield 14, Arkansas City 15, Guthrie, Okla., 17, Shawnee 18, Oklahoma City 19, Purcell, I. T., 20, Ardmore 21, Gainesville, Tex., 22, Atoka, I. T., 24, Colgate 25, Kreeks 26, So. McAllister 27, Muscogee 28, Wagoner 29.

SIDE TRACKED (Southern): Daverne, Ia., Jan. 11, Cherokee 12, Council Bluffs 14, Atlantic 15.

SIDEWALKS OF NEW YORK: Philadelphia, Pa., Jan. 10-15.

SMYTH AND RICE COMEDIANS: Jamestown, Pa., Jan. 11, Warren 12, Titusville 13, Bradford 14, Ridgway 15, Philipsburg 17, Altoona 18, Johnstown 19, Williamsport 20, Elmira, N. Y., 21, Canandaigua 22, Rochester 24-26, Hornellsville 27, Corning 28, Ithaca 29.

SMYTH AND RICE COMEDY: New York city Jan. 10-22, Providence, R. I., 24, 26, Springfield, Mass., 27, Bridgeport, Conn., 28, New Haven 29.

SOL. SMITH RUSSELL (Fred G. Berger, mgr.): Milwaukee, Wis., Jan. 10-15, Detroit, Mich., 17-22, Pittsburg, Pa., 24-29.

SOUTH BEFORE THE WAR: Lehi, Utah, Jan. 11, Grand Junction, Col., 12, Aspen 13, Leadville 15, Salida 17, Canandaigua 18, Cripple Creek 19, Victor 20, Pueblo 21, Col. Springs 22, Denver 23-29.

SOUTHERS-PRICE (Richard Lambert, mgr.): Orlando, Fla., Jan. 10-15.

SPAN OF LIFE (Wm. Calder, mgr.): Louisville, Ky., Jan. 9-15, Cincinnati, O., 16-22, Pittsburg, Pa., 23-29.

SPEARS' COMEDIANS: Oneida, N. Y., Jan. 10-15.

SPORTING DUCHESS (Frank L. Perley, mgr.): Chicago, Ill., Jan. 10-15.

STAR GAZER (Joe Ott: Branch O'Brien, mgr.): Fredericksburg, Va., Jan. 11, Charlottesville 12, Richmond 17, 18, Hampton 19, Norfolk 20, 21, Petersburg 22, Lynchburg 24, Martinsburg, W. Va., 25, Hagerstown, Md., 26, Harrisburg, Pa., 27, Tyrone 28, Altoona 29.

STRAIGHT FROM THE HEART (Harry St. Ormond, mgr.): Providence, R. I., Jan. 10-15.

STRANGER IN NEW YORK (No. 1: Hoyt and McKee, mgrs.): Brooklyn, N. Y., Jan. 3-15.

STRANGER IN NEW YORK (No. 2): Cincinnati, O., Jan. 10-15.

STUTZ THEATRE: Richfield, Utah, Jan. 10-12, Monroe 13-15.

SUNSHINE OF PARADISE ALLEY (Geo. W. Ryer, mgr.): Westchester, Pa., Jan. 11, Lebanon 12, Mahanoy City 13, Hazleton 14, Wilkes-Barre 15, Carbondale 17, Scranton 18, Williamsport 19, Elmira, N. Y., 20, Ithaca 21, Binghamton 22, Cortland 24, Corning 25, Auburn 26, Watertown 27, Syracuse 28, 29.

SWELL MISS FITZWELL (May Irwin: E. Rosenbaum, mgr.): New York city Nov. 15—indefinite.

TENNESSEE'S PARDNER (Arthur C. Aiston, mgr.): Austin, Tex., Jan. 11, Brenham 12, Galveston 13, Houston 14, 15, Semple 17, Waco 18, 19, Corsicana 20, Dallas 21, 22, Greenville 24, Paris 25, Denison 26, Sherman 27, Gainesville 28, Ft. Worth 29.

THE DAZZLER (John F. Cosgrove, mgr.): Chattanooga, Tenn., Jan. 11, Atlanta 12, 13, Augusta 14, Macon 15, Montgomery, Ala., 17, Columbus, Ga., 18, Americus 19, Jacksonville, Fla., 20, Charleston, S. C., 21, Spartanburg 22, Asheville, N. C., 24, Knoxville, Tenn., 25, Roanoke, Va., 26, Petersburg 27, Norfolk 28, 29.

THE GORMANS (Mr Beane from Boston; Charles F. Brown, mgr.): Amsterdam, N. Y., Jan. 11, Little Falls 12, Ilion 13, Utica 14, 15.

THE OLD HOMESTEAD (Thompson and Kilpatrick, mgrs.): Buffalo, N. Y., Jan. 10-15, Philadelphia, Pa., 17-29.

THE SPOONERS (Edna May, Cecil: R. S. Spooner, mgr.): Reading, Pa., Jan. 10-15, Lancaster 17-22, Cumberland, Md., 24-29.

THOMAS E. SHEA (Geo. H. Brennan, mgr.): Baltimore, Md., Jan 10-15, Philadelphia, Pa., 17-22, Washington, D. C., 24-29.

THOMAS W. KEENE (Charles B. Hanford, mgr.): Pittsburg, Pa., Jan. 10-15, Canal Dover, O., 17, East Liverpool 18, Youngstown 19, Corry, Pa., 20, Warren 21, Fredonia, N. Y., 22, Boston, Mass., 24-29.

THREE GUARDSMEN: Chicago, Ill., Jan. 10-15.

TOMMY SHEARER (Earl Burgess, mgr.): Freeland, Pa., Jan. 10-15, Columbia 17-22, Norristown 24-29.

TORNADO (Northern: Lincoln J. Carter, prop.: J. H. Huntley, mgr.): Lynn, Mass., Jan. 10, 11, Brockton 12, Taunton 13, Fall River 14, 15, Worcester 17-22, New York city 24-29.

TOWN TOPICS (World, Kellar and Mack, mgrs.): Chicago, Ill., Jan. 9-15, Kansas City, Mo., 16-22.

TRIP TO CHINATOWN: Hot Springs, Ark., Jan. 11, Pine Bluff 12, Texarkana, Tex., 13, Marshall 14, Tyler 15, Dallas 17, Ft. Worth 18, Corsicana 19, Waco 20, 21, Belton 22, Austin 24.

TRIP TO COONTOWN (Wm. Black, mgr.): Boston, Mass., Jan. 10-15, Montreal, Can., 17-22.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): Hoboken, N. J., Jan. 10-12, Pittsburg, Pa., 17-19, Youngstown, O., 20, 21, Chicago, Ill., 23-29.

ULLIE AKERSTROM (Gus Bernard, mgr.): Portsmouth, N. H., Jan. 10-15, Biddeford, Me., 17-22, Portland 24-29.

UNCLE TOM'S CABIN (Al. W. Martin's): Erie, Pa., Jan. 11, Dunkirk, N. Y., 12, Fredonia 13, Towanda 14, Le Roy 15.

UNCLE TOM'S CABIN (Stetson's; Wm. Kibble, mgr.): Wilkes-Barre, Pa., Jan. 11, Honesdale 12, Carbondale 14, Scranton 15.

UNDER THE DOME (Lincoln J. Carter, prop.; Martin Golden, mgr.): Fitchburg, Mass., 11, Nashua, N. H., 12, Concord 13, Manchester 14, Lewiston, Me., 15, Fairfield 17, Waterville 18, Bath 19, Togus 20, Portsmouth, N. H., 21, Haverhill, Mass., 22, Newburyport 24, Lawrence 25, 26, Lowell 27-29.

UNDER THE DOME (Western: Lincoln J. Carter, prop.; J. B. Hogan, mgr.): Livingston, Mont., Jan. 11, Bozeman 12, Butte 13-15, Anaconda 17, 18, Helena 19, Great Falls 20, Hamilton 22.

UNDER THE POLAR STAR (Wm. A. Brady, mgr.): Detroit, Mich., Jan. 16-22, Chicago, Ill., 23-29.

UNDER THE RED ROBE: Cleveland, O., Jan. 10-15.

VAN DYKE AND EATON (H. Walter Van Dyke, mgr.): Portsmouth, O., Jan. 10-15, Hamilton 17-22.

VAN OSTEN COMEDY: Elmira, N. Y., Jan 10-15.

WAITE COMEDY (Eastern: C. L. Elliott, mgr.): Lawrence, Mass., Jan. 10-22, Taunton 24-29.

WAITE COMEDY (Western: D. H. Woods, mgr.): Wilkes-Barre, Pa., Jan. 3-15, Scranton 17-29.

WALKER WHITESIDE (M

A BRAZEN PLAGIARISM.

Paul Potter Manipulates Maupassant and Sensualizes Sardou in The Conquerors.

Some slight justification can be advanced for authors who, appropriating other men's ideas, improve upon, beautify or ennoble them, and give credit to the source whence they were gathered. But what justification or excuse can be offered when a noble work of art is ruthlessly perverted, altered in meaning, debased in purpose, and served up as a choice morsel for salacious minds?

This is what Paul M. Potter has done with La Haine, while claiming originality for his latest play, The Conquerors.

Mr. Potter has used the theme of Victorien Sardou's La Haine for the second, third, and fourth acts of The Conquerors. The first act is a dramatization of Maupassant's well-known story, "Mlle. Fifi." Sardou in La Haine deals with a perilous subject, such as only artistic treatment can make tolerable. Mr. Potter has taken this theme, and the shocking episode which Sardou merely indicated he has broadly emphasized and dwelt upon during a whole act, which succeeds scenes of almost indescribable nastiness. Sardou's heroine is a victim of fate, of hatred, of war, and dissensions as they existed in the dark ages. His heroine, Cordelia, redeems herself and her assailant by the new-born feelings they entertain for each other—pity on the one side and remorse on the other. By these feelings they are prompted to acts which save their country, abate fratricidal feuds, liberate their city, and deliver themselves by death from the consequences of Orso's act.

Sardou has treated this painful theme as an artist should treat a hazardous subject—with delicate hand, with the utmost good taste, and with a wholesome purpose in view. He does not dwell upon the suggestive side of the one incident from which the whole tragedy springs. That incident was necessary to build his play upon. Mr. Potter shows us two successive attempts to outrage a woman. He shows us this woman struggling successively with two men in a hand-to-hand encounter. He dwells upon every thought that could lend itself to double meaning. He emphasizes every detail that could help to excite lewd minds. Mr. Potter probably believes that his crime against art and offense against decency is atoned for by the fact that Yvonne's honor is saved by her first assailant. But no clean-minded man or woman will forgive Mr. Potter for having written the second act of The Conquerors, and his published explanation of the purpose which he had in view when he wrote the play arouses only pity. A man who can present such unadulterated obscenity as the second act of The Conquerors on the plea that it will please women is worthy of pity.

He ignores all the redeeming qualities of mankind, the qualities which differentiate man from the animal. That he should have appropriated Maupassant's and Sardou's ideas and proclaimed himself the originator of these is literary dishonesty. That he should have debased the intellectual offspring of two great writers in order to obtain a sensational play whose nastiness would serve as an advertisement, is an exhibition of callousness fortunately exceptional.

Mr. Potter unblushingly claims the sole authorship of The Conquerors on the programmes and in the advertisements of that play. The first act of The Conquerors is such a direct and flagrant dramatization of Guy de Maupassant's celebrated story "Mlle. Fifi," that nearly every New York critic on Wednesday recognized the source. To the minutest detail, this first act is a transcription for stage purposes of "Mlle. Fifi." The general, the major, and the three lieutenants described by Maupassant are transported from Normandy to Brittany. The ancestral portraits of the D'Uville family become the ancestral portraits of the Grandpré family. The latter have been adorned on the Empire stage by the reckless fancy of Maupassant's *Lieutenant Von Eyrik*. The Empire stage shows us a venerable cardinal and a chancellor smoking long Teutonic porcelaine pipes, and one of the Grandpré ladies "arrogantly displays an enormous pair of moustaches drawn in charcoal." In other details, also, the same fidelity to Maupassant's text is shown in the setting and stage-management. It rained at Uville in Normandy as much as it rained at Grandpré in Brittany; Sub-lieutenant Eric Von Rodeck is the alias under which Maupassant's Marquis Wilhelm Von Eyrik disports himself in The Conquerors. Both have a mania for destroying bric-a-brac—the undraped Venus destruction has not been neglected by Mr. Potter.

Eyrik, both in the story and on the stage, insults the Abbé, who staunchly refuses to ring the chapel bell until the last of the enemy leaves. This is the Abbé's silent protest against the behavior of the conquerors. Eric (to adopt Mr. Potter's orthography of the name), behaves like a brute to one of the five women brought to the castle to relieve the gloom which has taken possession of the officers there quartered. Mr. Potter delicately announces on the programme that these women are Parisian dancing-girls. Maupassant is more outspoken about the social status of his women. The toasts to the women present and then to the Prussian victories are drunk in the order given by the French novelist. Eric, in a drunken frenzy, declares that "France is theirs, with her fields, lands, forests." Yvonne, the eldest of the Grandpré girls, enters at this juncture and overhears this insult. Up to this point the "author" has followed as closely as possible the incidents of the Maupassant story. With Yvonne's entrance, that part of The Conquerors begins which is based directly on Sardou's worthiest work, La Haine. The order of the scenes has been closely followed, and the dialogue of entire scenes has been translated, with changes necessitated by the transposition of the scenes. In the first act of The Conquerors there is only one more incident of which Maupassant is the intellectual father: the dashing of the glass of champagne in Eric's face. In the story it is Rachel, the woman sitting next to Eric, who thus insults the German officer. If Yvonne's act is Maupassant's, her words are the words of Cordelia, the heroine of La Haine, which she hurls at Orso, the victor:

Yvonne (Cordelia): Who are you to dare to speak to me thus?
Eric (Orso): We are The Conquerors!

These may not be the exact words Mr. Potter places in his leading characters' mouths, but it is the gist of their speech.

When Sardou wrote La Haine, he laid the entire foundation of his play on the development of a philosophical problem which is set forth in the following query: "*Under what circumstances will a woman's innate kindness of heart assert itself in the most triumphant manner?*"

Sardou finds the solution in the following words: "*Under circumstances which, making her the victim of an outrage worse than death, will cause her to pity her executioner and fly to his rescue.*"

Sardou in the preface to his play declares that this was merely the primary idea, the germ, so to speak, of his play. But it was its soul. All that remained to do was to find a body for the soul:

"I say that the play had its soul, for no successful play can live that is not based on a primitive idea eternally just and eternally true, and I had the good fortune to possess an idea of that sort: *A woman giving drink to her executioner.*"

It would be necessary to quote Sardou's preface to La Haine in full in order to do entire justice to the worthy purpose which moved him when he wrote the play. This purpose is apparent throughout the action as it is clearly defined in the preface: "No woman will raise a protest against Cordelia's action, because no woman similarly situated would act otherwise. It is merely a question of presenting it in the right way. In order that Cordelia's act shall seem natural, it is sufficient that Orso's last appeal shall be more heartrending than those preceding. Should she hesitate a moment longer, all the spectators would shout: 'Give him drink.' Should she leave without doing so, a cry of horror would greet her departure."

Mr. Potter loftily and complacently vouchsafes an explanation of the theme of The Conquerors in an interview in the *Herald* of last Thursday. Mr. Potter's admiration for Sardou serves him in good stead even here, for he follows in Sardou's footsteps as closely as he can. The same vulgarity and the same cheap effort to pander to the lower instincts of mankind which distinguishes Mr. Potter's curious mosaic that he calls "his" play are found in his interview.

Sardou's Cordelia raises a broken helmet to Orso's lips, not because she loves him, but because she pities him. She believes him to be dead, and she is haunted by a superstitious fear that his hatred of her has not been abated by death. Cordelia is not a modern woman, but a mediæval patrician, a firm and devout Christian. Hence, after she has killed Orso, she is willing to pray for him. Her prayers are interrupted by Orso's moaning for water. Mr. Potter's perversion of Sardou's loftiest and noblest feminine characterization into the vulgar, uninteresting, unnatural Yvonne de Grandpré is one of his chief offenses. Mr. Potter's Yvonne also raises to the wounded Eric's lips a glass of water, though her motives are not apparent, and are inexplicable from the psychological point of view. The whole incident is so clumsily presented that it verges on the ridiculous.

It is necessary to dwell upon the main point of the Sardou play in order to afford a clear understanding of the completeness of one of the most brazen cases of plagiarism perpetrated in our days.

The action of Sardou's play takes place in Sienna, Italy, in the year 1369. The city has been devastated by civil wars. The feud of many years standing between Guelphs and Gibelines has been crystallized when the play opens in the persons of the two chiefs of the rival factions: Giugurta Saracini, brother of Cordelia, the head of the patricians, and Orso Savagnano, the people's chieftain. Orso has a grievance against Cordelia as Eric has against Yvonne. Cordelia had mortally insulted Orso by discarding the flowers he threw to her balcony as he passed by her palace, returning from a tournament in which he was the victor. The haughty Cordelia hurled these flowers back at the plebeian, the weaver. So when the banished Orso returns forcibly to Sienna, followed by the victorious Guelphs, and when from the same window, where she once insulted him, she refuses to order her servants to raise the drawbridge of her palace to let him, the conqueror, pass, Orso answers her haughty query of: "Who is he that dares speak to me thus?" with the words: "No matter what my name! I am the conqueror, he who commands—obey!" Cordelia's refusal to do his bidding is followed by the siege of the fortified palace. The Guelphs, infuriated by Cordelia's words, set the palace on fire. Orso is seen dragging Cordelia to the balcony. To the shouts: "Throw her down, throw her down!" he answers: "No, death is not enough punishment for her." The curtain falls on Sardou's first act after these words.

It is necessary to remember here that the action of Sardou's play is laid in the fourteenth century, a period of intense barbarism and savagery in which deeds of violence were not unusual. Mr. Potter in transporting the action of the play from Italy to Brittany and moving it from the fourteenth to the nineteenth century destroys all semblance of verity and robs the play of atmosphere.

The incidents of Mr. Potter's second act are based on the brief episode which ends the first act of La Haine. He has developed it into a long act, in which the two attempted assaults upon Yvonne de Grandpré are shown and emphasized to a degree that is commonly admitted to border on the obscene. The nastiness of the situation is intensified by the vulgarity of the text and the business of the actors—notably the locking of the two doors twice by each of Mr. Potter's pair of brutes.

Jeanne Marie, Yvonne's foster-sister, is a pallid counterfeit of Sardou's wonderfully true and superbly drawn figure of Uberta, Cordelia's nurse, a devoted mother to her son Andreino, a staunch partisan of her master's cause, though herself a Guelph. Andreino begs to be allowed to fight under Giugurta, and his mother reluctantly assents. His first encounter is his last, for he falls by Orso's hands on the ramparts of the city. Eric (Orso) also kills Jeanne Marie's drunken husband. Jeanne Marie and Uberta have a similar hatred for the slayer of what is most precious to their hearts, and both determine to avenge the death of their beloved.

In Act II. of La Haine the scene is laid in the hall of justice occupied by the patricians. Giugurta and his brother are there with Uberta. Cordelia is thought to be safe in the cathedral, an inviolable asylum in mediæval times. Cordelia's entrance is followed by her confession of the horrible outrage. Cordelia does not know who the man was. She remembers only his voice; she could not see him; the populace shouted to cast her down to them, and he answered that that would not be enough punishment, and she fainted. Cordelia makes her confession, dropping to her knees in wretched shame and humiliation.

Yvonne also confesses on her knees to her brother what she believes to be the truth of the events at the inn. This confession takes place in Act III. of The Conquerors.

No one will dispute Mr. Potter's claim to originality should he care to assert it with respect to the setting of Act III. This set represents the drawing-room of the Grandpré château, so the programme informs us. The mural decorations and the furniture are in the Louis XVI. style. Not content with having a modern fountain built in front of a large bay window, Mr. Potter adds a Renaissance staircase painted in white, leading to a balcony, which suspiciously resembles the orchestra loft of our mod-

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MLLE. FIFI.

Description of a room in the Castle of Uville. The ancestral portraits have been disfigured by the addition of porcelain pipes and one of the duchesses of Uville has been ornamented with a ferocious pair of moustaches.

It rains at Uville.

CHARACTERS OF THE STORY.

A Major.
A Captain.
A Lieutenant.
A Sub-Lieutenant.
Wilhelm D'Eyrick, Sub-Lieutenant.
Five Women.

The officers garrisoned at Uville are bored to death by the monotony of their existence.

Their only diversion is when Wilhelm amuses himself smashing some of the bric-a-brac. His last exploit has been the shattering of a statuette of Venus.

The Curé of Uville refuses to ring the bells of the village church until the last of the enemy has left.

This refusal angers Wilhelm D'Eyrick, who insults the Curé.

One of the Prussian officers, when the women arrive in the dining-room, selects their respective partners at the table.

Wilhelm pinches the woman sitting next to him.

The following toasts are drunk:

No. 1. To the amorous victories of the men present.

No. 2. To the Prussian victories.

A good deal of wine is being consumed.

Rachel declares, after a third toast to the Prussian victories, that the officers would not dare to speak in that manner if there were Frenchmen present.

D'Eyrick, angered by Rachel's words, exclaims that France belongs to them, her lands, forests, etc., and that all French women belong to them.

At this insult Rachel throws a glass of champagne in his face.

LA HAINE.

CAST.

Cordelia, a Gibeline.
Giugurta, her brother, Chief of the Gibelines.
Orso, Chief of the Guelphs.
Uberta, Cordelia's nurse.
Andreino, Uberta's son, killed in an encounter by Orso.

Before the action of the play begins Orso has been insulted by Cordelia.

Orso, as the curtain falls on Act I., is seen to drag the fainting Cordelia from the balcony of her palace.

Orso kills Andreino, who fights under the Gibelin flag. Andreino is Uberta's son.

ACT. II.

Cordelia confesses to her brother, Giugurta.

Cordelia vows to revenge herself.

Uberta learns of her son's death.

Uberta vows to avenge her son's death.

ACT. III.

Orso acknowledges having killed Andreino in battle and also rejoices in the knowledge that he has punished Cordelia for her insult.

Cordelia and Uberta are hidden and overhear Orso's declarations.

Cordelia and Uberta both desire to kill Orso. Uberta claims that her arm is the stronger. Cordelia declares that it is her right to kill Orso.

Cordelia orders Uberta to leave her.

Uberta leaves Cordelia reluctantly.

Cordelia stabs Orso in the neck.

Uberta returns and glories in Cordelia's deed. She wishes to look upon the slain man to make sure that he is dead. Cordelia has had her joy, let Uberta have hers.

Orso is merely wounded.

Orso moans for water.

Cordelia hesitates; then picking up a piece of a broken helmet she brings him some water from a fountain.

Cordelia, as Uberta returns, bends over Orso and tells him to be quiet if he wishes her to save his life.

ACT IV.

Two days elapse between Acts III. and IV.

Cordelia has had Orso transported to her deserted palace. Orso has been nursed in a room adjoining the hall in which this scene takes place. He is still weak, but will be able to leave the palace soon.

Giugurta, vanquished, returns to the palace. His steps are tracked, and in order to save his life he must leave the city without delay.

The only means of escape left to Giugurta are the stairs leading from the room in which Orso is hidden to the gardens of an adjoining monastry.

Cordelia declares that everything beyond the door giving access to the room where Orso is has been burned and that nothing exists there save ruins.

Uberta reproaches Cordelia for telling that everything beyond that door has been burned. She accuses her mistress of hiding someone in that room. Perhaps it is Orso, their enemy. She calls Giugurta in a mad frenzy of anger.

Giugurta returns.

Giugurta leaves, escorted by Uberta.

Orso and Cordelia remain alone. Orso asks Cordelia who the woman was that nursed him; Cordelia does not wish to answer. Orso divines that it is she. He is stricken by remorse. He tells her that he will repair the wrong he committed as far as is possible. He will close the civil war; he will reconcile the opposing factions; he will save her brothers. He will deliver the city from foreign invasion. He does not wish any promises. But Cordelia tells him that if he will fulfill his words she will forgive him, and she hopes that he will return.

Orso keeps his word; he saves Cordelia's brothers, repulses the foreign invasion, and puts an end to the civil war.

THE CONQUERORS.

The setting at the Empire represents as faithfully as possible the scene described by M. de Maupassant. The ancestral portraits appear on the walls and they have been caricatured in the way indicated by the French author.

It rains at Grandpré.

CHARACTERS OF THE PLAY—ACT I.

A Major.
A Captain.
Two Lieutenants.

Eric Von Rodeck, Sub-Lieutenant.
Five Parisian Dancing girls.

The officers who have taken possession of the Grandpré castle are suffering from ennui.

Eric has destroyed nearly all the bric-a-brac he has been able to lay hands upon. His latest exploit in that direction is the blowing up of a statue of Venus.

Abbé Dagobert refuses to have the bell of the castle chapel rung until every one of the Prussian officers has departed.

This action infuriates Erick Von Rodeck, who grossly insults the Abbé.

Eric acts as master of ceremony, deciding upon the place each is to occupy at the table.

Eric pinches the arm of the woman sitting beside him.

The following toasts are drunk:

No. 1. To the women present at the table.

No. 2. To the Prussian victories.

There are frequent calls for more champagne.

Anita, the woman sitting beside Eric, tells him after a more obnoxious toast than the former, that he would not dare to say those things if the Lord of the castle, Baron de Grandpré, were present.

Eric angrily shouts that France belongs to them, and that all French women are theirs by the right of conquest.

Yvonne, the heroine, overhears Eric's words and throws a glass of champagne in his face.

THE CONQUERORS.

ADDITIONAL CAST.

Yvonne, a French woman.
Hugo, her brother, a French spy.
Eric Von Rodeck, a Prussian.
Jeanne Marie, Yvonne's foster-sister.
Baudin, Jeanne Marie's husband, who is killed by Eric.

Yvonne insults Eric in Act I.

Eric attempts to assault Yvonne in Act II.

Eric kills Baudin, who attempts also to outrage Yvonne. Yvonne faints.

ACT. III.

Yvonne confesses to her brother, Hugo, what she believes to be the truth.

Yvonne swears to revenge herself.

Jeanne Marie is told that her husband has been murdered by a Prussian.

Jeanne Marie is determined to revenge herself upon her husband's murderer.

Eric confesses to the murder of Baudin, whom Yvonne believes to have met death in defending her.

Yvonne and Jeanne Marie are hidden and hear Eric's confession.

Yvonne and Jeanne Marie are both eager to avenge their wrongs upon Eric. Jeanne Marie tells Yvonne that she is the stronger of the two. But Yvonne wishes to kill Eric herself, and prevails upon Jeanne Marie.

Yvonne asks Jeanne Marie to go.

Jeanne Marie goes reluctantly.

Yvonne stabs Eric in the neck.

Jeanne Marie returns and glories in Yvonne's deed. She wishes to look upon the murdered man, to see whether he is really dead.

Eric is wounded—not dead.

Eric calls for water.

Yvonne hesitates, then taking a glass fills it with water from the fountain and puts it to his lips.

Abbe Dagobert bends over Eric and tells him to remain motionless if he values his life.

ACT IV.

Two hours elapse between Acts III. and IV.

Yvonne has had Eric brought to her own room and he has been nursed there. Yvonne's room adjoins the sitting-room in which this act takes place.

Hugo's presence as a spy has been discovered. If he wishes to save his life, he must leave the castle at once.

Hugo's only way to escape is by the secret stairs which lead from his sister's room to a secluded part of the park. The castle is surrounded by Prussian sentinels.

Yvonne asserts that the egress from the secret stairs is guarded by the orders of the Prussian general.

Jeanne Marie does not believe Yvonne's statements. She accuses her of hiding a man in her room. It may be Eric. Infuriated, she calls Hugo to return.

Hugo returns.

Hugo escapes owing to Eric's generosity.

Eric asks Yvonne who was the woman that nursed him. Yvonne refuses to tell. Eric, however, knows that it was she. He tells Yvonne that he loves her; that the war will not last forever; that he will save his life to come back to her. A most perilous mission is offered Eric as a substitute for the death penalty he has incurred in helping a French spy to escape. He accepts this mission and tells Yvonne that he knows he will return alive.

ern restaurants. And, lo! to make the illusion more complete, as the curtain rises, the sound of a piano is heard coming from there. To the simple-minded spectator the unusual diversity of this drawing-room must seem bewildering, but therein does Mr. Potter's supple genius reveal itself. In order to develop the action on the lines and the order of scenes of La Haine and yet condense the second and third acts of the French play into one act, Mr. Potter found it necessary to conceive this most remarkable room. To merge into one act scenes that are set in four different places in the Sardou drama would have frightened the ordinary playwright; but not Mr. Potter, who is no ordinary playwright. His mind is as daring as it is ingenious, and he found an easy solution to the difficulty by planning the architecture of this drawing-room. That the doors should remain open during the harrowing confession of the heroine; that the avowal of a spy's mission and the court-martialing of an officer should take place in the same room and under the same conditions, are but a few instances of Mr Potter's remarkable gifts of originality in play-making.

In the same order as invented by Sardou, Yvonne makes a confession; then becomes convinced, through overbearing from the convenient orchestra loft Eric's confession of the murder, that he is the culprit; then disputes Jeanne Marie's claim of first right to avenge her husband's murder, and, then having prevailed upon her foster-sister, she stabs Eric in the neck and finally succors him.

In La Haine, after Cordelia's confession a truce has been declared to last from sunrise to sunset between the Guelphs and Gibelines. Cordelia goes to church with her brothers, and among the Guelphs she hears a man's voice which she recognizes. Cordelia follows the Guelphs to the cloister where they are resting until the angelus rings, which signifies the end of the truce, and she waits patiently for them to come out. Uberta comes from the cemetery where her son has just been buried. Orso and his followers emerge from the monastery, and the women overhear his conversation with his followers. Cordelia recognizes in him her assailant, and Uberta, whom Orso has known since childhood, is sorrowfully informed by him that he has killed her son in battle. Orso leaves the stage a moment to give some orders, and then ensues the rapid scene between the two women which Mr. Potter has taken bodily for his scene between Yvonne and Jeanne Marie following Eric's confession of the murder. Uberta claims that hers is the right to kill Orso and not Cordelia's; that her arm is stronger than her mistress'. Yvonne commands Jeanne Marie to leave her alone. Cordelia orders Uberta to go. Orso re-enters. Eric re-enters. The angelus begins to toll. The last stroke means the renewal of hostilities. As Orso hears the first bell he kneels down and begins to pray silently. Cordelia, who does not wish to kill him before the end of the truce, lets him pray and prays herself. When the last stroke of the angelus dies away the sound of battle is heard. Cordelia, as Orso stoops to pick up his shield, stabs him in the neck. Eric sits down after his reentrance and toys with a bit of veil Yvonne dropped in the inn, for what reason or purpose no one knows, except that it is time for Yvonne to stab him in the neck. This she does with promptness and alacrity. Uberta returns to Cordelia: Jeanne Marie joins Yvonne. Uberta says: "My Andreino is avenged!" Jeanne Marie declares: "My husband is revenged!" Uberta wishes to look upon Orso as he lies prostrate. Jeanne Marie wishes to look at the wounded Eric in the arm chair. "I want to see him. You have had your glory in killing him. Let me glory in the sight of his dead body"—or words to that effect. Orso's followers bear his body away, and the two women go in search of it for fear that he is not dead. This ends the first part of Act III. of the Sardou play.

Mr. Potter's improvement on Sardou's construction gives us a rapid succession of events crowded together, one upon the top of the other, without a semblance of probability or even possibility. The consequence is that the entrances and exits of the personages of this act are absurd; they go up and down the staircase; leave when it is necessary for them to do so, without the reasons that Sardou gives for the movements of his characters. Jeanne Marie's entrances and exits are particularly inexplicable. However, as she has to follow out Uberta's business in order to bring about the climax of La Haine, she is sent relentlessly in and out of that wonderful drawing-room.

Mr. Potter's treatment of the scene in which Yvonne stabs Eric in the neck is puerile. He has retained a number of speeches from the French play such as: "Help, help, help! Some one, water!" and Yvonne's: "He suffers—how he suffers through me. Wait, wait; drink, drink!" But by eliminating Orso's comrades and transposing the cloister scene into a drawing-room Mr. Potter has curtailed the scene, and Yvonne's change of heart is so sudden that it becomes unnatural and seems to be repentance for the deed just perpetrated. The ringing of the angelus bell ordered by the priest to save Eric's life from the hands of Hugo, the brother, who wants to make sure of the death of Eric by putting an extra bullet through his head, is a mixture of the angelus incident of La Haine, the ringing of the bell in "Mlle. Fifi" to save Rachel, and the impulse of Cordelia not to kill Orso during the truce.

In La Haine Cordelia's action is made possible and natural. The master hand of Sardou is apparent in the treatment, and as he says in his preface: "It's a matter of presentment." Mr. Potter's methods are clumsy, inartistic and vulgar. His treatment of this scene possesses all of these characteristics. In order to obviate a too sudden change of feeling Sardou divides his Act III. into two tableaux. In the first he shows us Cordelia stabbing Orso, and in the other we see Cordelia and Uberta searching for Orso. The second scene of this act represents a square in front of the church, strewn with corpses and dying men. Uberta goes to explore the church in search of Orso. Cordelia passes from one corpse to another, from one wounded man to another, and at last she finds Orso. He seems to her larger than in life, more threatening. She is afraid. His eyes drive her nearly frantic. They seem to be full of hatred. Still, it were better for him to justify himself before God than to persecute her even after death. Does he want prayers? Is he in need of them? Well, she will pray for him as he is dead now, under the condition that no remembrance of him will ever haunt her. Cordelia goes to kneel before an altar of the Virgin and begins to pray. That moment Orso becomes conscious; he calls for help, for water. Cordelia is seized by a mad frenzy of fear. She wishes to run away. She is about to fly, when another appeal of Orso stops her. Another, more despairing still, causes her to look about. Picking up a piece of a broken helmet she goes to the fountain, fills it with water, and places it to his lips. Uberta at this moment comes out from church and goes to the back of the stage, still in search of Orso. Cordelia stoops over Orso, and mutters to him: "Hush, hush; if you value your life!" This being an effective speech, Mr. Potter appropriates it; but he puts it in the mouth of the Abbé Dagobert, who bids Eric to keep still if he values his life, and orders the angelus to be rung. "It is not the angelus which is being rung," explains he to Hugo, "but the death knell." These are the respective ends of Act III. of La Haine and Act III. of The Conquerors.

Act IV. of La Haine introduces us to a large hall of the devastated Saracini Palace. Two days have elapsed between the events of this act and the preceding one. Between Acts III. and IV. of Mr. Potter's version only two hours elapse. In The Conquerors the scene is the sitting-room of the Grandpré ladies. In La Haine, Orso's party has been definitely victorious. The plebeians have taken possession of the town hall and have decreed the death and banishment of the patricians. Cordelia's two brothers are among those condemned to death. Orso has been carried by a servant of Cordelia to a room in the palace; he has been nursed there. Though weak he will soon be able to leave the palace. He believes Cordelia to be dead. Giugurta returns to the palace. He believes Orso dead, killed by Cordelia. He rejoices in this and declares that Orso had too sudden a death; that he would have liked to draw his blood drop by drop. To Cordelia's query whether he would attack a defenseless and wounded man, he says that he would; that he would like to strangle him in his sleep in order not to leave him the consolation of a supreme confession which might save his soul from eternal torture. Cordelia recoils at such brutality. Giugurta must leave the city in disguise. He will leave the palace by that door, pointing to the room where Orso is hidden. There is a stairway from that room which leads to the gardens of the adjoining monastery. That could not be done, declares Cordelia, as the stairs have crumbled into ruins. Cordelia's heart is rended by conflicting feelings; she does not know wherein her duty lies. Should she deliver to her brother's vengeance a wounded man, or let him pass, and therefore kill her enemy a second time? Now, compare Yvonne's conduct to Cordelia's. Yvonne does not hesitate. She tells her brother point blank that the stairs leading from her room to a secret exit of the castle are guarded. She has had Eric taken to her room and has nursed him there. Moreover, she has had a horse saddled in order to facilitate Eric's flight. Hugo must leave through the gardens, which are guarded by the Prussians. There is another scene between Yvonne and Jeanne Marie, which is Scene III. of Act IV. of La Haine. In this scene Uberta accuses Cordelia of hiding some one in her room, their mutual enemy probably. If she was so weak as to relent, why did she not let Uberta avenge their wrongs? Beside herself, Uberta calls for Giugurta. Cordelia throws herself upon Uberta and appeals to her religious feelings. God saved Orso and permitted him to live. Uberta will never see her son Adreino in the other world if she again wishes for the death of the enemy. Uberta must forgive. Vengeance is the prerogative of the Almighty and not that of men. Uberta relents, and it is she, when Cordelia is ready to let her brother go through Orso's room, who says that Giugurta "must leave by the other way." It is Uberta who decides upon this point finally.

Mr. Potter has subjected this scene to the same process of perversion to which he has subjected all the other scenes of La Haine. Instead of Jeanne Marie taking upon herself the final decision, it is Jeanne Marie who calls back Hugo. Hugo returns and finds Eric and Yvonne together. The speeches between brother and sister are taken from the scene between Giugurta and Cordelia. Hugo is about to attack Eric, when Yvonne interposes and shames him for wishing to attack a wounded, defenseless man. At this juncture Eric becomes heroic. He lets Hugo escape and use the horse Yvonne has so kindly provided for him. Hugo escapes. In La Haine Orso comes upon the stage as Giugurta leaves it. A remarkable scene between the two follows. Orso desires to know who the woman was who nursed him. Cordelia does not wish to answer. Orso is humiliated and profoundly stirred by Cordelia's attitude. He will save her brothers. He will re establish peace where war flourished. The ruins that their hatred created he will try to repair. The Orso Cordelia despised is to become the liberator of his country, the defender of his city, the final conqueror of hatred. He will earn her pardon. He will become worthy of her forgiveness. He does not wish her to promise anything, and he rushes forth to fulfill his words.

The prickly, mawkish scene between Eric and Yvonne is a parody of this wonderful scene, which appeals to the loftiest and purest qualities of the human heart. Eric merely speaks of love to this daughter of a foreign race, and she listens to him complacently. War will not last forever, and he will come back to her. It must be noted that up to this moment Yvonne still believes he has subjected her to the most horrible degradation a woman can be subjected to, and still she lets him speak.

The Prussian general who sends a wounded and disabled man to perform a grave and perilous mission is worthy of a comic opera. Eric once more is offered, as a substitute for the death penalty which would have been his for helping a French spy to escape, the opportunity to burn a bridge. Mr. Potter lets the final curtain drop on a group of the lovers arm in arm. This is Mr. Potter's amended ending of the play.

To show succinctly how Mr. Potter has manipulated Maupassant and Sardou, in order to get The Conquerors, THE MIRROR presents some of the principal similarities in parallel columns. The comparisons will be found interesting.

SUCCESS OF THE CASTLE SQUARE COMPANY.

The success of the Castle Square Opera company at the American Theatre is assured, the excellence of the organization having marked it for popular favor. The business so far has been very large. At the matinee last Wednesday the box offices were closed at 1.45. The house was then crowded and a long line still waited in the lobby. The number of paid admissions that afternoon was 2,136.

BENEFIT AT DALY'S.

Number Nine, or The Lady of Ostend, was given yesterday afternoon at Daly's for the benefit of the Association for Befriending Children and Young Girls. A large audience was present, including many notables of the Roman Catholic clergy. Mr. Daly gives a benefit every year at his house in aid of some Catholic institution selected by Archbishop Corrigan.

A THEATRE BURNED.

The Sleeper Opera House, at Brainerd, Minn., was destroyed by fire on Jan. 2. The building was valued at $30,000. It will not be rebuilt.

W. C. Holden, who for the past twenty weeks has been playing Dr. Walton in Straight from the Heart, leaves that organization Jan. 15, and will be at liberty to negotiate for leading business with first-class attractions only. Address all communications care DRAMATIC MIRROR or Actors' Society of America.

MUSICAL NOTES.

The Society of Musical Arts presented on Jan. 4 at the Astoria, Mascagni's opera, Zanetta; and Vance Thompson's pantomime, In Old Japan, with music by Aimé Lachaume. Madame Chalia and Alice Verlet sang the opera, and Madame Pilar-Morin, Madame Severine, Edwin Star Belknap, Edmond Morin, and Richard Brinton enacted the pantomime.

Edward O'Mahony, assisted by Mrs. Agnes Butler, Mr. and Mrs J. Joseph Hession, Marie Louise Coulan, Minnie E. Gallagher, John D. Lyons, Robert Emmet Brown, and Wenzel A. Babcock, gave an enjoyable evening recital of Irish music at Chickering Hall on Jan. 4.

Anton Seidl gave an afternoon orchestral concert on Jan. 4, at Chickering Hall, with Xaver Scharwenka as soloist.

Marcella Sembrich sailed on Jan. 4 to fulfill engagements in Europe. She will return to America next season, to tour under direction of George Stewart.

The New York Chamber Music Club, August Spanuth, Ludwig Marum, and Anton Hegner, assisted by Mrs. Josephine Jacoby, gave a successful concert at the Hotel Savoy on Jan. 3.

The Toledo Marine Band has been organized at Toledo, O., to open on Jan. 16 at the Valentine Theatre. The members already signed are W. E. Van Doren, conductor; Charles Strobel, manager; Percy Burnell, A. Bergmoser, Fred Brown, Charles Hartung, J. H. Gohlke, Louis Kortan, George Hopkins, H. Hoppe, W. Williams, Robert Eschka, Otto Krueger, Phil Uhl, William Vail, William Hopkins, A. W. Barrett, William Scouten, H. H. Richards, Joseph Dickey, Gus Ziege, C. A. Rantenberg, George Barrett, Charles Strobel, L. I. Hollinger, W. J. Fredericks, J. H. Grant, Henry Theopel, C. H. Pixley, Jr., Tony Walls, Henry Uhl, Charles Jordan, Charles Goeldner, L. C. Bonta, H. W. Fischer, Val Platz, Sr., W. P. Crosman, and Val Platz, Jr.

The Damrosch-Ellis Opera company will open their New York season on Jan. 17, at the Metropolitan Opera House, in La Traviata, with Melba, Salignac and Campanari. Tannhauser, Die Meistersinger, and Faust will follow in order.

Alfred Remy, of Seton Hall College, will lecture upon "The History of Music" at the New York College of Music last Tuesday afternoon.

Henri Marteau, the French violinist, has arrived in New York. He is to make a tour of the principal cities of the United States under the direction of Henry Wolfsohn, and made his first appearance in New York at the public rehearsal of the Philharmonic concert at Carnegie Music Hall last Friday afternoon.

William H. Lawton gave a concert at Chickering Hall last Thursday evening, being assisted by Amy Louis, Louise Butler, and Neva D. Sherwood.

The Harlem Philharmonic Society gave their first concert in the ballroom of the Astoria Hotel last Friday evening. W. H. Rilger was the soloist, and the instrumental selections included Dvorak's "New World" symphony, a scherzo by Cin, and the third movement of Tschaikowski's "Symphonie Pathetique."

The musicians of New York city have volunteered their services for a grand concert to be given in the Metropolitan Opera House on Jan. 27, in commemoration of Adolph Neuendorf and in aid of his family. Mr. Neuendorf was held in high esteem as a musical director, and he was always ready to contribute his services to benefit performances during his long career as an orchestral leader. Many prominent soloists are to take part in the Neuendorf testimonial.

Alexander Siloh, the pianist, arrived in New York last Sunday from Southampton. He is to make his first appearance in America in a concert conducted by Anton Seidl at the Astoria on Jan. 25.

The principal novelty of John Philip Sousa's concert at the Harlem Opera House was the march from his new opera, The Bride Elect. It greatly pleased the audience, and was enthusiastically encored. The soloists were Maude Reese Davis, soprano, and Jennie Hoyle, violinist.

"Schusnoht," a symphonic poem by Siegfried Wagner, a son of Richard Wagner, was performed for the first time in this country at the rehearsal of the Philharmonic Society at Carnegie Hall last Friday afternoon. Henri Marteau, the soloist of the concert, played Dvorak's A minor violin concerto.

SAID TO THE MIRROR.

JOSEPH A. OTT: "I have warned two or three comedians to stop singing my song 'Alone,' and I wish you would mention that I shall prosecute those who sing the song."

A. C. DELTWYN: "In a daily newspaper, I am announced as one of the cast of the forthcoming production of The Pacific Mail. This is an error, as I have had no conversation with the manager relative to an engagement."

MYRON B. RICE: "Kindly correct the impression that An Old Coat, the new play to be tried on Jan. 8 at Washington, has been written to serve May Vokes as a stellar vehicle. Miss Vokes' part in An Old Coat is hardly more than a bit, and we are still seeking the play in which she may star. An Old Coat is distinctively a company play, with no stellar role."

PAUL L. AIKEN: "A recent notice in a dramatic paper to the effect that A Big Heart had closed is wrong. The company laid off two weeks, with exception of Dec. 25 and Jan. 1. John J. Black in A Big Heart is now supported by Violet Ray and the best part of the old company. The company is now under my management."

JULES S. MURRY: "Your Louisville correspondent says that 'Mrs. J. T McAlpin, wife of the manager and the soubrette of the company, was ill,' etc. Mrs. McAlpin was simply the soubrette of the company and not the manager's wife. I am the manager of the Ole Olson companies, both Eastern and Western. Mrs. McAlpin was taken slightly ill, and Mr. McAlpin refused to go on to the next stand. I have filled the places of both Mr. and Mrs. McAlpin, and the company has reopened."

NEW THEATRE FOR PHILADELPHIA

A new theatre is to be built in Philadelphia. It will be finished in time for the opening of next season. The location is the western district of the city, at Fortieth Street and Lancaster Avenue. The property is owned by Charles Arthur. With the building it will represent an investment of $300,000. A stock company is to operate it. The architect is P. P. Elkinton, of Philadelphia, and the building contract has been awarded to Andrew Breslin, of Summit Hill, Pa. The theatre will be fire proof throughout. It will be called the Lyric.

LETTER TO THE EDITOR.

A DEFENSE OF THE STAGE.

FAYETTEVILLE, TENN., Dec. 28, 1897.

To the Editor of The Dramatic Mirror:

SIR.—The position which THE MIRROR holds relative to the stage is a unique one. It is at all times the champion of the stage, of the actor and the actress. No matter what comes or goes, its policy never changes. This has been my observation for a number of years. I have read Clement Scott's denunciation of stage women from an English standpoint. Also your able reply from a truly American view. If Mr. Scott believed what he wrote, did he think to purify women of the stage by denouncing them to the public? If in his own heart his convictions were as he wrote, would it not have been more manly to have thrown the cloak of charity about it, and said to himself, By their labors I make my living. My position is to criticise the actor and the play.

Recently I read of an Indianapolis minister, evidently seeking notoriety, giving his opinions on the stage and its consequences. Otis Skinner made a masterly reply, which should have been enough for any one man, but according to the press they kept it up in that city and discussed the matter pro and con. The last I heard of that affair they were in deep waters, infinitely farther from a landing point than they had ever been, with no hope of getting ashore, and finally deciding to anchor right where they were.

That discussion of the stage reminds me very much of an incident which took place in this little town a short time ago. An Episcopal minister said that the Protestant churches were not houses of God but were merely societies, that the Y. M. C. A. would in time be the same. This, of course, brought howls of indignation from the other churches. The Episcopal rector in a card defended his words and invited a debate on the subject. This the people decided to ignore. The following week one of the ministers of another church discussed the words of the other brother. As to the debate, he said it reminded him of a little anecdote. There were two boys, an Anglo-Saxon and a Celt, arguing about the daring and strength of their nations. The Anglo-Saxon took a pin and ran it through his ear saying "There, you dare not do that." The Celt looked at him and said, "Faith, and I dare do it, but I'm not fool enough."

With all due respect, ministers would do more earthly good by looking carefully after their own flocks and by earnest labor show them the paths of right and virtue. The public now look upon it as a cheap bid for notoriety when obscure preachers air their opinions on the morality of the stage. Some years ago, as many will remember, Dr. Chandler, of the McKendrie Methodist Church, of Nashville, Tenn., in a sermon attacked the stage. He had gone on at quite a length saying there were no good women on the stage, and that the prayers said on the stage were sacrilegious. At that point Emma Abbott arose and answered: She said there were comparatively as many good women, devoted mothers and wives, on the stage as in any other walk of life; that when she repeated a prayer on the stage she was just as sincere as he was when he said his prayer in the pulpit. Her defense was greatly applauded by both press and public. Rev. D. C. Kelly, one of Tennessee's ablest ministers, highly commended Miss Abbott's stand, and said she was a brave woman to take up her cause then and there in the church and deny what she knew to be untrue.

Actors live in a world all their own. If they have genius, they rise to the highest pinnacle of fame. If they are not so endowed, but are careful students of their art, they will be successful. As in the cases of Edwin Booth and Lawrence Barrett, one was a genius, the other a student. To attain prominence on the stage the actor must labor more assiduously than the lawyer or the doctor, and yet his efforts are seldom crowned with any great degree of success. The path is not one of roses. It is mostly thorns. No class of people are as generous as actors. I once heard an eminent physician, who was devoted to his church, remark, "Some of the noblest inspirations of my life were received from the stage." And why should it not be the same to all? A play will impress itself on the mind. There are the characters in actual life and the effects of a good play will never be erased from the memory, so vividly are they stamped there. The play is the thing. Give us good plays, presented by our own actors and actresses, and if the croakers don't like the stage or its men and women, they are not compelled to patronize it. Only let them be wise, keep their own counsel and not "air their opinions" on something they know little or nothing about. In every class and community there are good, bad and indifferent, and stage folks are the same, no better, no worse. I am not an actor or in any way connected with the stage. However, I have many friends in the profession, am an ardent lover of the art, and know whereof I speak. Hence my defense of the stage, its noble men and beautiful women, whose purity is only questioned by those who live in entire ignorance of the stage world. I speak of the American stage.

Sincerely,
ROBERT A. BILLER.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

S. B. HENDERSON, Philadelphia, Pa.: Max Maretzek died at Pleasant Plains, N. Y., on May 14, 1897.

SIR JOSEPH, Washington, D. C.: The best way is to register your name at some musical and dramatic agency.

B. A. N., St. Louis, Mo.: Cash is public property. Trios can be played by amateurs only without paying royalty.

K. B. HARVEY, Punta Gorda, Fla.: A letter addressed to the Metropolitan Opera House, New York city, would be forwarded to her.

E. H. P., Washington, D. C.: Unless you have a phenomenal voice you had better stick to your present position.

E. C. WILSON, Boston, Mass.: The play is by Beaumont and Fletcher. It is called King and No King and was produced in 1844.

M. J. DICKENSON, New York city: Charlotte Cushman's farewell performance in New York city took place at Booth's Theatre on Nov. 7, 1874.

H. C. A., Troy, N. Y.: There was a Shakespeare jubilee at Stratford-on-Avon in September, 1769, when a dedication ode was read by David Garrick.

H HOLCOMBE, New York city: 1 Camille D'Arville sang in Europe before she appeared in New York. 2 We don't know the whereabouts of the two actors you refer to.

JOHN H HAGER, Jr., Barnesville, Ohio: Henry Irving played Mephistopheles in his production of Faust at the Star Theatre, New York in 1885. He certainly never played the part of Faust in recent years.

A R M, Cincinnati, Ohio: The Jucklins was first produced by Stuart Robson on June 25, 1885, at Louisville, Ky. The piece was written by Daniel Hart, being founded on Opie Read's novel called "The Jucklins."

HENRY DUPONT, New Orleans, La.: The book of the romantic opera, The Bohemians, is founded on Henri Murger's story, "La Vie de Bohème." The book of the opera is by Giuseppe Giacosa and Luigi Illica. The music is by Giacomo Puccini.

THOMAS F CAMPBELL, Macon, Ga.: La Petite Sally was a sister of Jefferson D'Angelis. She appeared with him in half hour sketches on the variety stage until 1880, and after that in a play called One Word up to the time of her death in 1882.

A LICHTENSTEIN, New York city: Effie German and Kate Bartlett played the role you refer to. We have no record of Rose Eytinge having played it. You can probably obtain the information by addressing a letter to Miss Eytinge. Her address is 71 Irving Place, New York city.

F. P. G., Chattanooga, Tenn.: Yes. A Royal Secret was originally produced under the name of King and Players. The play is by F. D. Bonan and W. T. Price. It was produced as King and Players by Wilton Lackaye in Montreal, Canada, on May 1, 1897. Mr. Lackaye first presented the piece as A Royal Secret at Albany, N. Y. on Oct. 7 of last year.

TELEGRAPHIC NEWS

CHICAGO.

Lakeside Happenings — Iowan Criticism— Hall's Ideas and Opinions.

(Special to The Mirror.)

CHICAGO, Jan. 10.

There are changes of bill at four of the six leading downtown houses this week, and the amusement menu offered is suited to all tastes. Mr. Sothern's three weeks in The Adventure of Lady Ursula at Hooley's were enormous as to receipts and very successful artistically. He could have remained indefinitely, but he will return in April, in repertoire, for two weeks, possibly producing his new play, based upon incidents taken from Thackeray's "Henry Esmond," which may be called The Bar Sinister.

Mr. Sothern was followed at Hooley's to-night by our old favorite, Nat Goodwin, who was warmly welcomed by a large audience in Mrs. Ryley's popular comedy, An American Citizen. During his engagement he will probably produce Clyde Fitch's play, Nathan Hale, which will be rehearsed this week, to the exclusion of the Wednesday matinee. It is likely that Mr. Fitch will be here. Great things are promised for the play in the way of costumes and scenery.

Marie Wainwright, in Shall We Forgive Her, was followed last night at the Schiller by Frederick Warde, who scored a hit in Will D. Eaton's new play, Iskander. Mr. Warde is well supported and Mr. Eaton's work is warmly commended.

The Sporting Duchess was presented at McVicker's Theatre last night, following Kellar's successful engagement. The company includes Edmund Collier, Louis Massen, Ffolliot Paget, and Cora Tanner. The play is here for two weeks, and will be followed by James A. Herne in Shore Acres.

The annual ladies' dinner of the Forty Club will be given at the Wellington on Jan. 25, and it is expected that the club guests will be Nat Goodwin, Mr. and Mrs. De Wolf Hopper, Mr. and Mrs. Mansfield, James A. Herne, Maxine Elliott, Gertrude Elliott, and Joseph Cawthorne, among others.

Francis Wilson began the second and last week of his engagement in Half a King at the Grand Opera House to-night. He is doing a fine business. Wilton Lackaye will follow for one week in The Royal Secret, and, possibly, David Garrick, and then Richard Mansfield will come for a run in The Devil's Disciple and repertoire.

"Punch" Wheeler's action in printing my picture along with his own in the Lake Shore Railroad folder is bringing its alleged reward. Manager Gumpertz, of St. Louis, writes to Wheeler as follows:

> Your lithographs received of Hall and Wheeler. Will you kindly let me know the length of your act, and whether you carry your own scenery? My stage is 70 x 80, and lots of ropes that hang from the gridiron, which, no doubt your partner, Mr. Hall, uses while doing his act. I have you booked for sixteen weeks, but will cut your engagement unless I receive an annual pass over the Lake Shore road and the assurance from your partner that I won't be held up if I take a trip to Chicago. Be sure to send me a diagram of how you want the seats sold at your opening week, as you know we have a good ticket seller here, and lots of traps in the stage, even though there be no rats in the building.

After a very fair week of A Bachelor's Honeymoon at the Great Northern, World, Kellar and Mack opened up there last night in their farce-comedy, Town Topics. Miss Philadelphia and Vesta Tilley's big vaudeville company will follow.

Unique New Year's greetings come to me all the way from Manchester, England, from Olga Nethersole, and this pleasant custom of the season was also observed by Mr. and Mrs. J. H. Ryley and J. E. Dodson.

A great crowd attended the annual benefit of the Chicago Lodge of Elks at the Grand Opera House last evening and heartily enjoyed "Happy Cal" Wagner and members of the order in an old-time minstrel and vaudeville show.

One Round of Pleasure opened its second week at the Columbia last night. De Wolf Hopper will follow Jan. 24 in El Capitan.

Townsend's faros, McFadden's Row of Flats, followed Joseph Murphy's big week at the Alhambra, opening to two big houses yesterday.

A strong company presented In Darkest Russia over at the Academy of Music yesterday, while at the Lincoln Lillian Lewis entertained two large audiences in For Liberty and Love.

The stock company at Hopkins' Theatre is giving a successful revival of Bartley Campbell's play, My Partner, this week.

The Burglar, a personage always popular on the West Side, is at the Bijou this week, and at Havlin's the attraction is Paul Casenenve in The Three Guardsmen.

Brooke's Chicago Marine Band, with Margaret Peck as soprano, gave a largely attended popular concert at the Great Northern yesterday afternoon.

The big organ in the rotunda of the Great Northern Hotel was destroyed by fire the other night, and Magician Dixey is authority for the statement that the fire was caused by the organist playing "There'll Be a Hot Time In the Old Town To-night," with his foot on the bass.

John Kernell and his valet passed through here the other day, en route from Oakland, Cal., to Asbury Park, N. J. A sort of a running jump.

Manager Harry J. Powers, of Hooley's, spent last week in New York, and offered an $80,000 guarantee for eight weeks of Maude Adams in The Little Minister this Summer at his theatre.

The Italian Banda Rossa gave three concerts on its own hook at Central Music Hall last week and made a splendid impression.

Raoul Pugno will be the soloist at the Thomas concerts next Friday afternoon and Saturday evening.

I am more than proud to be the possessor once again of THE MIRROR credentials "No. 1," issued for 1898. Long may you wave, is the wish of "BIFF" HALL.

BOSTON.

Benton's Bulletin from the Hub—Dan Daly Recovers—Items of News.

(Special to The Mirror.)

BOSTON, Jan. 10.

Boston has an unusual experience to-night in the shape of a John Drew first performance in America, and a large delegation of New Yorkers was present to pass verdict upon H. V. Esmond's One Summer's Day at the Hollis Street. The play was given at the Comedy, London, last September, and is still running there, and it will be given in New York by Mr. Drew later in the season. Here is a brief outline of the plot: Major Dick Rudyard, an insolent, affectionate man, has adopted the son of a dead friend, the result of a union with a gypsy girl named Chiara. This boy, whom he calls "Kiddy," is idolized by the Major, who allows it to be imagined that the lad is his own offspring. A young lady named Maysie, the ward of an elderly gentleman named Hoddesden, is secretly attached to Rudyard, while Phil Marrden, the Major's friend, is madly in love with her. The first act takes place on an island in the Thames, where the gypsies are encamped, and where other personages come to picnic. From the conversation between Chiara and her husband, Seth, it is learned that they are determined to obtain money from the Major by claiming the custody of the boy. Chiara has already infatuated an elderly artist named Theodore Bendyshe, and has also fascinated Tom, a schoolboy, Mr. Hoddesden's nephew, and intense amusement is created by the blackmailing of the pair by the precociously intelligent urchin, who, while fishing in the Thames, observes the actions of his elders and uses his information with diverting impudence. In the second act Chiara, urged by Seth, tries to get money from the Major as the price of his retention of the "Kiddy," but that astute gentleman pretends that he would only be too glad to be relieved of the expense of the boy's education, and thus defeats the greedy gypsies. Maysie, overhearing the discussion, believes that "Kiddy" is the Major's child by Chiara, and, in grief and pique, consents to marry Marsden. The Major allows Maysie to remain in error as to Chiara and the child, but Marsden, at the last moment, cannot accept the sacrifice, and reveals the truth. As a result, Maysie and the Major are united.

A Sardou play at the Castle Square is certainly a novelty, but it is not a surprise, for the stock company seems to be capable of attempting any line of work with equal success, and it goes without saying that Diplomacy was as well given as during the palmy days at the Museum. Of course, Lillian Lawrence and J. H. Gilmour as Countess Zicka and Henri Beaucleur have the chief opportunities and make the performance a star one, but there was also considerable curiosity to see Therese Milford, who joined the company and made her first appearance as Dora. Diplomacy will be followed by a revival of Jim the Penman by request.

To celebrate anniversary week at the Grand Opera House the attraction is A Railroad Ticket, with Burt Haverly in the principal part. Of late years Haverly has been associated with A Trip to Chinatown and with vaudeville, so that his appearance in a new character was considerable of a novelty. He is a marked favorite, and the company also included the Nichols Sisters, Edith Murilla and Marie Warren, four girls who have made hits here before.

George W. Monroe has skipped Boston for two seasons, and to-night he opened at the Columbia with A Happy Little Home. Prominent in the support was Edwina, whose photograph, specially posed by John S. Barrows, was a full page feature of the Sunday *Journal* a little while ago. For this engagement there is a special between-the-acts feature, a five-mile bicycle race between Teddy Hale and Joe Rice. This was a novelty never before introduced in a Boston theatre, and is sure to prove a big hit.

At last Boston has a chance to see one of the queens of the London music halls. Time and again they have played in New York and sailed back to England, but at last comes Vesta Tilley to show Harvard boys how to dress in style, and give lessons in male impersonations, which might well be taken by several curly-haired divinities of the variety stage. She is at the Park for a fortnight, and it is sincerely to be hoped that Bostonians will give her a more appreciative welcome than that which they had for Chevalier and Pregoli.

Frank Daniels in The Idol's Eye is doing a splendid business at the Tremont, and he will remain there one week after this. The piece has made a big success, even greater than that of The Wizard of the Nile, and the quaint comedian has covered himself with glory. The bouquet of femininity must not be forgotten, and Helen Redmond's popularity is greater than ever.

Dr. Lothrop seems to have a trump card in Ranch 10, for it always does well whenever he revives it, and the production by the stock company at the Bowdoin Square will do well. The leading role is being played by Edwin Mordant. The Two Orphans will follow.

This is the last week of the moving pictures of the Passion Play at the Museum, where the novelty of the exhibition has made an unquestioned impression.

The Bride Elect continues at the Boston.

New York Day by Day is the drama of the week at the Grand.

Adah Richmond has met with defeat in her attempt to prove that she was the legal widow of John Stetson. It will be remembered that her claims were the basis of a long and sensational hearing in the courts here soon after the death of the famous manager. The case finally went to the full bench of the Supreme Court, which last week sent down a decision overruling the exceptions of the appellant in the case of Charles H. Pattee, executor of the will of John Stetson, Jr., against Adah Richmond, appellant.

It is said to be probable that J. K. Murray and Clara Lane will make their final appearances in opera at the Grand Opera House in this city at the close of the regular season at that theatre. They are under contract to appear next season in comedy-drama, but the arrangements are pending for the farewell with the Boston Lyric Stock company.

There has been much curiosity as to the authorship of The Princess Matilda, which is to be given here at the charity benefit this month in connection with two other plays. The mystery has been solved by the announcement that it is the work of E. H. Clement, the editor-in-chief of the *Transcript*.

Paula Edwardes made a big hit on the last night of The Belle of New York, when she added a crimson "B" to her sweater out of compliment to the Harvard boys, with whom she was the greatest favorite.

F. E. Pond, the gray-headed doorkeeper at the Grand Opera House, returned to his old position last week, and received a cordial welcome from those who remembered him of old.

Roselle Knott has been engaged for the stock company at the Bowdoin Square.

Ben Snow, the stage manager of G. E. Lothrop's forces, who has been ill for some time, is reported as improving.

Ida Parks has retired from the New England Home company.

Virginia Karroll, who is one of the chorus girls with Frank Daniels, is said to be a society girl of this city who has adopted that name for the stage.

The next combination to play the Bowdoin Square will be Humanity, Jan. 31.

In the cast of A Normandie Wedding, which will be produced at the Park, Jan. 24, by the Whitney Opera company, will appear Richard F. Carroll, Fred W. Peters, Leonard Walker, A. L. Holbrook, Ole Norman, William Redtone, J. J. Voce, W. A. Walker, Albert Widmer, Evelyn Gordon, Adella Barker, Ida Mulle, Edna Thornton, Fannie Briscoe, Lennor Harris, and Mabel Collins.

At the coming celebration of the New England Association of Veterans of the Mexican War the entire organization will go out to Forest Hills Cemetery to visit the grave of the late Harry A. M'Glenen.

Angelina Blake was divorced last week from James S. Blake, who was advertising agent for the old Globe under John Stetson's management.

All the Boston papers printed editorials upon B. F. Keith's completion of fifteen years as a manager of Boston. He started with one room as a dime museum, and now he owns the finest house in all Boston.

When Margaret Mather played around Boston last week she made her home at the Adams House, as she kept within easy reach of Boston. During the week she made a visit to the tomb of Cotton Mather in Copp's Hill Cemetery, as she claims that he is one of her ancestors.

Richard Mansfield has in preparation a version of Dumas' "Mlle. de Belle Isle," entitled The Princess and the Lily.

Horace Lewis, the favorite comedian at the Castle Square, has gone to housekeeping, and evidently means to make Boston his home. He has a pleasant establishment on Dwight Street, and is as comfortably located as one could wish.

Laura Burt will close with The Heart of the Klondike after this week, and sail for London to play June in Blue Jeans. She had many social attentions during her farewell week in Boston.

This is the tenth anniversary of the opening of the Grand Opera House. The first attraction was the burlesque Arabian Nights, and in the company was May Yohe, whose name was not then to be found in Burke's Peerage.

Articles of incorporation have been filed in this city for the Boston Dramatic Aid Association, of which Morris E. Finn is President and Adolph Bolegreen Treasurer.

Jim the Penman was given in Union Hall last week by the members of the Criterion Club for the members of the Boston Young Men's Christian Union and the general public as well.

It is now reported that a syndicate of amusement promoters from New York is making arrangements to build a bicycle track on the old Wild West grounds in Huntington Avenue, where many out-door spectacles have been given.

Frank Daniels thanks his lucky stars for a narrow escape from serious injury at the Tremont one night last week. In one scene of The Idol's Eye a dummy falls from the flies through a trap in the stage. It happened to fall just a moment earlier than usual, just as Mr. Daniels was passing beneath. It plunged down, and struck the comedian squarely between the shoulders, knocking him to the floor of the stage and taking the breath from him. For a moment he lay still, and the attendants helped him to his feet. He gasped a few times and then had presence of mind to spring a joke, and the audience thought that it was all in the play.

Wright Kramer has left Boston to take a position in a stock company at Columbus. Grace Atwell will join the same organization.

Dan Daly made rapid progress at the Massachusetts General Hospital, and after staying there a little more than a week he was discharged, possibly not quite as good as new, but a decidedly lively corpse for one who had had a chance to read his own obituaries in the papers.

He went at once to the Park and tried to appear at the matinee, but the management prevailed upon him to take a brief rest and watch the performance. For the last performance he returned to the cast and was royally received.

There is little new in the situation of the strikers at the theatres. All the places are filled and the houses have no difficulty in giving their performances. The matter has blown over, and all that is left to remind one of the little trouble is an occasional placard calling upon the friends of organized labor to boycott the Boston, Park, and Keith's—an order which has had absolutely no effect.

Laura Burt was the chief professional present at the reception of the Playgoers' Club when the newly-elected officers assumed their positions and President Haynie made his inaugural address. Among the others present were Wright Kramer, Eliote Enneking, and Grace Atwell, who presided at the *frappé* table.

The photographers for the biograph have been waiting for a good chance to take pictures of the Boston skaters, but the announcement of the settling of a date for the picture brought on a thaw and spoiled the skating for the season.

JAY BENTON.

PHILADELPHIA.

Mrs. Fiske's First Appearance as Tess in Philadelphia—Rival Attractions—Current Notes.

(Special to The Mirror.)

PHILADELPHIA, Jan. 10.

This week inaugurates the most important event of the season, and as it has been known for some time that Mrs. Fiske with her noted dramatization of Tess of the D'Urbervilles would open here, all the rival managers have massed their best attractions against her. Mrs. Fiske can feel proud of the many preliminary editorials and columns of press notices that have been published about her work and her play during the week. This is a memorable night at the Park Theatre, where fashionable society, students of literature, youth and beauty are gathered to welcome Mrs. Fiske to the Quaker City. Her play has been the theme in conversation for many months, and the longing to witness this artist's stage version of Thomas Hardy's powerful novel was shown by the size of the audience. The Tess of Mrs. Fiske aroused the audience to the height of enthusiasm. The supporting company deserves individual endorsements, as every character is faithfully portrayed and the excellence of the entire production, including the realistic scenic effects, was commented on by the well pleased and critical first-nighters. Mrs. Fiske's engagement is the most important of the season.

This is the final week of grand opera by the Damrosch-Ellis organization at the Academy of Music. To-night Barber of Seville, with Madame Melba; Tuesday, Gotterdammerung, with Madame Nordica as Brunnhilde; Thursday, Melba as Aida, closing the engagement Saturday matinee with Damrosch's Scarlet Letter.

Castle Square Opera company at the Grand Opera House, under the excellent management of Charles M. Southwell continues in its prosperous career. After a two weeks' holiday business with Sinbad, the programme is changed to-night to Della Fox's popular opera, The Little Trooper, magnificently staged, with the following cast: Emil Duval, Thomas H. Persse; Gibard, Raymond Hitchcock; La Tour, Ed Knight; Michonette, Charles Campbell; Benoit, William Wolff; Pepin, Mr. Ridgely; Corporal Harry Morton; Clairette Duval, Edith Mason; Mathilde Louvin, Anna Lichter; Octavie, Bessie Fairbairn; Rosalie, Maude Davis; Virginie, Natalie Olcott; Coralie, Anna Duffy; Ninette, Bertha Wilson; Lady, Ella Rock. In rehearsal for Jan. 17, Prince Methusalem.

A very pretty and promising young prima donna, of the Castle Square Opera company, is deserving of a special notice. Her name is Gertrude F. Quinlan, a genuine Yankee girl from Boston, who during the last week of Sinbad, on account of the illness of certain members of the cast, assumed on various nights the roles of Sinbad, Ninnetta, and Salamagunda, singing and acting each role with great credit.

Julia Arthur, in A Lady of Quality, is in her second and last week at the Chestnut Street Opera House, scoring a pronounced personal success. Edwin Arden is prominent in the supporting company. Denman Thompson, in The Old Homestead, follows Jan. 17, two weeks. Circus Girl Jan 31.

Never Again at the Broad Street Theatre will be followed by John Drew Jan. 17, two weeks.

Secret Service opened to-night at the Chestnut Street Theatre, and is being boomed with the hope of filling in three or four weeks' time. Secret Service, with William Gillette in the principal role, received its first production on any stage in this city in the Spring of 1895, and at that period failed to attract any profitable degree of public attention.

A. M. Palmer's noted success, Jim the Penman, is a good card at the Girard Avenue Theatre, where it is beautifully presented by the well trained stock organization, with Howard Kyle specially engaged to enact Baron Hartfeld. The cast also includes E. M. Bell as James Ralston, Edwin Middleton as Captain Redwood, and Emma Maddern, Valerie Bergere, Alethe Craig, Robert G. Wilson, and Mary R. Kennedy in prominent roles. The Butterflies, by Henry Guy Carleton, follows Jan. 17.

The Wife is on the bills for the week at Forepaugh's Theatre. The members of the stock company interpreting the play include Carrie Radcliffe, Helen Beaumont, Georgia Wells, Jeanne Reynolds, and Lucille Flaven. A Fair Rebel follows week of Jan. 17.

Fanny Davenport is in her second week at the Walnut Street Theatre, changing to her strongest card, Cleopatra, originally intended for her third and closing week. She announces Joan (Soldier of France) for final week. Miss Davenport has only attracted fair patronage.

The Sidewalks of New York is the attraction at the National Theatre, with good opening and excellent encouragement for rest of week. Heart of the Klondike comes Jan. 17 week.

Standard Theatre has again changed its style of entertainment to continuous performances retaining the stock dramatic company, and introducing high-class vaudeville turns between the acts of the play and after its conclusion. The prices are 25 cents to lower portion of house, 15 cents to balcony and 10 cents to gallery. The attractions for this week are Dangers of a Great City by the stock company, headed by John J. Farrell. Specialties by Deaves' Royal Marionettes, Georgie Carnheart, Charles McKenna, Gracie Emmett, Charles and Minnie Bell, and Armstrong and Porter.

Gayest Manhattan, that turned away people at every performance some months ago, returned to-night to Gilmore's Auditorium, and duplicated its original opening business. It is a brilliant extravaganza, with a large chorus of pretty girls. The hits on the popular themes and burlesques of the day, together with its musical gems, picturesque scenery and taking specialties, provide a first class entertainment. The cast includes some of the cleverest people from the vaudeville stage. Next week, Merritt and Davis' company in McSorley's Twins, announced as "An Awful Army of Audience Amusers."

John and Emma Ray, with A Hot Old Time, one of the funniest comedies on the stage this season, after playing two immense weeks at Gilmore's Auditorium within the past three months, are filling in this week at the People's Theatre, and as they are universal favorites have attracted unusual business to this house. For week of Jan. 17, Thomas Shea in Man-o'-War's Man.

Sousa and his band come to the Academy of Music Jan. 21, 22. His Bride Elect opens at the Broad Street Theatre Jan. 31.

Dumont's Minstrels at the Eleventh Street Opera House have made a great hit with the Human Bars of Music, or Living Notes, which in conjunction with the Brownies' Circus and a pleasing programme in general is attracting good paying patronage.

B. P. O. Elks' annual benefit matinee Jan. 27.

Estate of Jennie Kimball Flaherty, deceased, has been adjudicated in our Orphans' Court. Claims presented $13,702.81, to meet which there was on hand but $2,740.56. The court ordered pro rata distribution of 20 per cent. among the creditors.

Announcement is made that the Lyndsay course of entertainment including this city, Washington, Baltimore, and Wilmington, Del., has failed, not being able to meet indebtedness, so the entire course has been abandoned.

S. FERNBERGER.

ST. LOUIS.

What Happened to Jones a Hit—Other Theatres—Gossip.

(Special to The Mirror.)

ST. LOUIS, Jan. 10.

To-night De Wolf Hopper opens at the Century in El Capitan. It has always been received with great favor, and from indications it will repeat its success this week.

Last night What Happened to Jones was seen at the Olympic and made an instantaneous hit. It is full of fun, and with such fun-makers as George C. Boniface, Jr., Mattie Ferguson, and others equally as good, it furnished any amount of amusement. Anna Belmont's clever work won her much praise. A good house attended the opening performance last night.

James J. Corbett and his company were the attraction at Havlin's yesterday, and two big audiences saw the ex-champion in A Naval Cadet.

The veriscope, showing the Corbett-Fitzsimmons fight, has proved such an attraction at the Fourteenth Street that Manager McManus arranged to retain it for a second week. Last night's audience was a big one.

The bill at the Imperial this week is the ever popular drama The Three Guardsmen, with William Redmond in the part of D'Artagnan, one of his favorite roles, and the other members of the stock company being well cast and displaying their talents to advantage. Two good audiences were present. It is splendidly put on, with appropriate scenery.

The District Attorney was the drama given at Hopkins' Grand Opera House twice yesterday, and Ralph Stuart made his first appearance. The reception accorded him must have been very flattering. Catherine Campbell also made her first appearance after a two weeks' absence and scored a success. Visions of Art were retained, and the other vaudeville stars were Georgia Gardner and Edgar Ely, Barnes and Sisson, Webb and Hasson, Val

Vousden, and George Carrinna. Two large audiences were in attendance.

The May Howard Burlesque company drew two very large audiences to the Standard yesterday at their opening performances. Handsome costumes, pretty women, and clever vaudeville turns made up a very strong and entertaining performance.

Maurice Freeman and Nadine Winston, who have been in Colonel Hopkins' stock company at Hopkins' Grand Opera House, left after the performance last Saturday night for Chicago, where they become members of the stock company at the Colonel's theatre there.

"All Ablaze" has been bought by the management of the In Old Kentucky company to replace "Queen Bess," burned in their late accident.

Seven St. Louis actors and actresses played in the Two Orphans production at the Imperial last week. They were Mignon Schatlinger, Blanche Benkendorf, Eloise French, Margaret Terry, Sue Van Dusen, Beaumont Smith, and Arthur Garrels. Miss Schatlinger took the part of Countess de Liniere in the production, and her work was very pleasing. She has returned from England lately, where she has been playing in Wilson Barrett's company. Her strong work last week shows the excellent training she received while with Mr. Barrett.

Lawrence Hanley read Beaumont Smith's part in The Three Guardsmen at the Imperial at both performances yesterday, owing to latter having been called to the bedside of his mother, who is dying in this city. It is said Mr. Hanley has agreed to drop his suit against the Imperial management and will rejoin the stock company. Jessalin Rogers and Fred Bock will probably remain the rest of the season as members of the company.

Jessaline Rodgers, leading lady last season and the early part of this at Hopkins', is playing the Queen in The Three Guardsmen at the Imperial this week. W. C. HOWLAND.

WASHINGTON.

E. S. Willard at the Lafayette—Primrose and West—New Play by a New Author.

(Special to The Mirror.)

WASHINGTON, Jan. 10.

E. S. Willard is the attraction this week at the Lafayette Square Opera House, opening the engagement to-night to excellent business in David Garrick, with presentations of Tom Pinch, The Rogue's Comedy, and The Middleman to follow during the week. As David Garrick, Mr. Willard was seen to particular advantage, giving a performance that was brilliant in comedy and dramatic touches. Maud Hoffman made a winsome Ada Ingot, and Verner Clarges as Simon Ingot presented again one of his strong character studies. The play was handsomely staged. Jack and the Beanstalk follow.

The W. H. West branch of the Primrose and West Minstrel combination opened to a very large following at the New National Theatre. Ezra Kendall in white-faced monologue scored a positive hit; Carrol Johnson was warmly welcomed, and everybody's friend, Billy Rice, received the glad hand. The animated music sheet is given by this company in excellent form. Julia Arthur in A Lady of Quality comes next.

Richards and Canfield in My Boys open at the Columbia Theatre. The comedians' work in their new play was warmly praised, and they were ably assisted in the presentation and funmaking by Sallie Stembler, Mattie Keene, May Montford, Harriet Willard, Ida Rycroft, George E. Martin, Phil Robson, Arthur Saunders, Madison Corey, and Frank Crane. Ward and Vokes follow.

Northern Lights, at the Academy of Music, commenced the week to a full attendance. The interpretation is in the hands of a thoroughly efficient company, and the strong features are admirably portrayed. William Barry in The Rising Generation comes next.

Gilmore and Leonard's Hogan's Alley company is welcomed by a crowded house at the Grand. This is the second edition of this laughable nonsensicality, and is received with great favor. Paul Gilmore, John J. Leonard, and their talented assistants are warmly praised. The Woman in Black will follow.

The Old Coat, a comedy in three acts by Lieutenant W. H. Allderdice, of the United States Cruiser *Newport*, was given a first production at the Columbia Theatre Saturday night by the Smyth and Rice Comedy company, and scored a pronounced hit with a very large audience. It is a comedy of character and complications of the most amusing kind. The story centres around an old coat in an attorney's office. By being used in turn the garment is made the receptacle of sundry love letters, legal documents of great importance in an impending suit, and a considerable sum of money, which has been secured by loan by the junior member of the firm to cover the expenses of his wedding trip. Business engagements calling for instant action, the old coat is carelessly thrown aside with its valuable contents, and is found by a lady slavey on an office cleaning round. She discovers the money in the pockets, and is about to replace it when disturbed by the junior member's fiancee, who, noticing the coat, is suddenly imbued with a desire to surprise and please him with a birthday present, secures the coat and sends it by a messenger to her tailor-dressmaker with instructions to have a smoking jacket made of the same size. The efforts to trace the coat, which gets into many lands, the endeavors of the honest servant to return the money without incurring suspicion of having stolen it, and the part taken by a good-natured naval officer to help everybody out of the predicaments even at his own expense, heighten the complications to an unusually ludicrous degree. The following was the cast: Lieutenant Reginald Hartwell, U. S. N., Frederic Bond; Mr. Montgomery Wood, John F. Ward; Mr. Thaddeus Brown, Joseph Adelman; Mr. George Meredith, John B. Maher; Kempston, Louis Bishop Hall; Mr Michael Boothan, John Finn; William, Frank G. Parry; Mrs. Montgomery Wood, Helen Reimer; Ethel Wood, Nita Allen; Gwendoline Wood, Clara Hathaway; Mrs. Pitzhugh, Meta Maynard; Beatrice O'Rafferty, May Vokes. Frederic Bond as Lieutenant Reginald Hartwell, U. S. N., found full scope for his characteristically unctuous humor, and May Vokes as the Irish servant was accredited with another strong success in that line. The artistic endeavors of John F. Ward, Joseph Adelman, John B. Maher, Helen Reimer, Nita Allen, and Clara Hathaway met with full appreciation.

Paul Wilstach, the playwright and dramatic editor of the Washington *Times*, has resigned from that paper to accept a position with Richard Mansfield and A. M. Palmer. He will do their press work. The American Dramatic Company was incorporated at Alexandria, Va., last Friday. It has a capital stock of $7,500. Its officers are men well known in the political and business world of Washington, and it is said that there is a large political and dramatic scheme back of the organization.

Next season will probably witness a change in the direction of one of our high priced legitimate houses—the Columbia Theatre. Negotiations now in progress have not as yet been perfected, but that this is its last season as a "Trust" house is assured.

Richard Mansfield during the past week here was served with papers in two suits at law—one instituted by Mary Sanders Winters for $5,000 damages, the old suit revived; and the other by Ethel Douglass for alleged back salary.

Victor H. Johnson, leader of the Lafayette Square Orchestra, has scored another success with his new composition, a waltz entitled "Achilles' Victorious Return," which was played for the first time during the week.

Mr. and Mrs. George Henschel give an attractive song recital at the Universalist Church to-night. A farewell recital will be given at the Columbia Theatre Wednesday afternoon.

The initial production of the dramatization of Ian Maclaren's "Beside the Bonnie Brier Bush" will likely take place at the New National Theatre early in February.

J. E. Dodson was here during the week consulting an eye specialist, and at the same time visiting his wife, Annie Irish, of W. H. Crane's company.

Sousa and his band will be at the Lafayette Square next Sunday night. JOHN T. WARDE.

CINCINNATI.

A Stranger in New York—Fanny Rice—The Stock Companies—Items.

(Special to The Mirror.)

CINCINNATI, Jan. 10

A Stranger in New York opened for a week. The company contains many clever people, among whom were Otis Harlan, William De Vere, and Anna Boyd. The Russell, Fox, and D'Angelis Opera company is underlined.

Fanny Rice has not been here for several years, but her greeting at the Walnut last night in At the French Ball was none the less cordial on that account.

This week at the Pike the Neill stock company is presenting A Social Highwayman, with the permission of Richard Mansfield. The company is excellent throughout. Joseph B. Everham is particularly deserving of praise. The audiences continue of good size.

The stock company at the Star has The Two Orphans on the programme. This is in the nature of a "return engagement," its repetition having been requested by Manager Brady's patrons, who attended its former presentation in large numbers.

The Ranch King opened at Heuck's Sunday afternoon. It is a border drama, dealing with life in the West. As a consequence, it has several decided character parts, and these are in the hands of conscientious performers.

Brann, editor of the *Iconoclast*, will lecture at the Odeon next Thursday evening, under the management of Morris S. Schlesinger. This is a new venture for Mr. Schlesinger, but his long and varied experience in the theatrical world will stand him in good stead.

For the week beginning to-day Avery's Museum will have Frank and Grace Graham, Mlle. Corrine Raymond, Arnold and Gardner, and the stock company that will appear in the sketch The Sporting Dutchman, introducing John Foster, Tom Williams, James Flynn, and others.

Homer Sheridan, the press man at Avery's, has found time, amongst his other duties, to write a farce-comedy, and it will soon be given at the Museum by John Foster, Tom Williams, and the other members of the Museum stock.

Sousa's Band is booked for a concert at Music Hall soon.

On account of the presentation of A Social Highwayman at the Pike it has been found necessary to increase the company, and Emma Lindberg, George Bloomquest, Edward Le Saint, and Will J. Dean have been engaged temporarily. WILLIAM SAMPSON.

BALTIMORE.

Richard Mansfield and The Geisha Chief Offerings—Other Bills—Gossip.

(Special to The Mirror.)

BALTIMORE, Jan. 10.

Richard Mansfield presented his new play, The Devil's Disciple, this evening to the patrons of the Lyceum, and enjoyed the distinction of entertaining one of the largest audiences of the season. Mr. Mansfield's portrayal of the character of Dick Dudgeon was just what was to be expected of an actor of his consummate artistic ability. The supporting company was in all respects very good. Next week the Lyceum Stock company will resume its season, presenting Diplomacy.

Jack and the Beanstalk is at the Academy of Music. Next week A Stranger in New York.

An audience which crowded Ford's to the doors greeted with enthusiasm Mr. Daly's delightful production of the now popular musical play, The Geisha. The company, fresh from Daly's Theatre, gave such a performance the equal of which for general merit had not been seen here often. The Geisha will be followed by Primrose and West's Minstrels.

Thomas E. Shea appeared at the Holiday Street in The Man-o'-War's-Man. His support was quite good and the usual crowded house witnessed the play. Next week, The Sidewalks of New York.

The Sages, hypnotists, who crowded the Music Hall last week, were booked for another week.

Sousa and his band will give a concert Jan. 30 at Music Hall.

The Baltimore Lodge of Elks have contracted Feb. 21 at the Academy of Music, the attraction being Under the Red Robe.

Tunis F. Dean, who has been confined to his house for some time by illness, is again at his post of duty at the Academy.

HAROLD RUTLEDGE.

IN FAVOR OF AFFILIATION.

The Actors' Society vote on affiliation with the American Federaton of Labor was counted on last Friday and resulted in a decision in favor of the union. One thousand and sixty-six ballots were sent out and 1,000 cast. The majority in favor of joining the Federation of Labor was 26.

This move has been contemplated for some time, and the discussion for and against it was by no means limited to the Society. The general opinion seemed to be that the tendency of such an affiliation would be to degrade, at least seemingly, the art of the stage. Contrary ideas were expressed, however, by many, and finally matters came to the point of putting the question to a vote. This took place two weeks ago, but the result was not known until Friday.

Speaking of the decision in his official capacity as Vice-President of the Actors' Society yesterday, A. C. Deltwin said: "This action will affect the Society much less than many suppose. The union will only serve to greatly increase our strength. We will, of course, enjoy the strict autonomy that is allowed to all affiliating bodies. We will not lose our individuality in any way, nor will we suffer a loss of artistic or æsthetic prestige. The present condition of the actor is such that some powerful lever is necessary to raise the standard of his calling and to make more secure his means of gaining a livelihood.

"The Actors' Society was organized for the purpose of alleviating the many wrongs a player suffers at the hands of dishonest managers. During the two years of its life as an incorporated body it has accomplished much good, but its labor has not been entirely satisfactory, as so many evils exist that can only be reached through the enactment of laws that will make criminal the practices of many managers.

"As authors and owners of plays felt that a legislative body should pass a law for the protection of dramatic property, so actors feel that their condition can be improved only by the passage of certain acts to qualify what is a crime and what is an honest speculation.

"This can be had through the assistance of the Federation of Labor.

"No reputable proprietor or director can see in this movement for unity any menace to his best interests. As the motto of the Society has been in the past, 'Equity,' so shall it be in the future. It is hoped that by joining the Federation and the stage-employes the profession will be made more secure and its members more certain of the salaries they have earned."

Asked if he did not consider the union of art and labor rather degrading to the latter, Mr. Deltwin replied:

"No. All labor is dignified, and the actor working for wages is but a wage earner. He cannot be degraded, whatever his associates may be. The art is too beautiful to be confused with any trade or to be buried and lost sight of by sordid surroundings. The player is all powerful back of the curtain line, and will remain so until the end of time. But I deny that there is anything sordid in the company he will keep with the stage-hand. He will be the companion of men of less artistic taste, perhaps, but, nevertheless, men of intelligence, of firmness, of character, and of true loyalty to each other. If either of the two branches is affected it will be that of labor, for even a sordid trade must be elevated by close commuion with an artistic brother.

"I feel certain that the Actors' Society of America will through affiliation become ere long the most powerful organization of its kind in the world.

"Attorneys have been consulted and already a bill has been drawn up for presentation to the Legislature at Albany making it a misdemeanor in this State for unscrupulous managers to strand companies on the road. Mr. Reynolds, our secretary, is in correspondence with a prominent member of the Assembly who will father our bill."

A SUCCESSFUL COMPANY.

Reports from the principal cities of New England, where Waite's Comedy company is now playing, show that Mr. Waite has struck the keynote of popular favor in presenting high class plays at popular prices. The manner in which the plays are put on and the excellent company presenting them is a matter of general commendation. The verdict of all local managers and the press is that the Belasco plays are presented by Mr. Waite, both as to company and scenic effects, better and more satisfactorily than when given to the same public before at higher prices. The production of A Social Highwayman receives the highest praise.

MATTERS OF FACT.

C. Howard Kittredge has closed with George W. Monroe and is at liberty.

Guy Brothers' Minstrels, on their fourth annual visit at Waynesburg, Pa., Jan. 5, packed the house and turned many away. Waynesburg is said to be the best one-night town between Pittsburg and Wheeling.

The roster of Ferguson and Emerick's McNulty's Visit company is as follows: Gabe Mitchell, proprietor; George A. Chenet, manager; A. H. Westfall, business-manager; J. Fred Small, stage-manager; Terry Ferguson, George H. Emerick, Charles Mack, William Cogan, Rose Bacon, Dollie Armour, Mona Carrington, Winifred Stewart, Ida Russell, and Le Petite Gracie.

Walter Perkins is playing with considerable success in New England in My Friend from India. The entire performance is pronounced most excellent.

Thomas W. Keene played to the banner house of the season at Marietta, O., on Jan. 5, under management of M. O. Seipel.

Dan Packard, a clever comedian and hard worker, has everywhere received commendation for his delineation of the title-role in Wang. Without imitating either De Wolf Hopper or Albert Hart he gives the piece its expected flavor and a drollness that could only come from full comprehension of the lines.

Although the titles submitted for the Russell Brothers' new play have reached the thousands, a suitable one has not yet been found, and the contest has therefore been extended to Feb. 15, 1898. The medium chosen for the introduction of these clever comedians to stellar honors is not an Irish comedy, as many of the competitors surmised, but deals with the servant girl question.

Edward Harrigan has resumed his starring tour under W. J. Hanley's management, and is presenting his greatest favorite, Old Lavender. The advance sale at Lothrop's Opera House, at Worcester, Mass., where he plays this week, shows an unusual amount of interest in his engagement and points to a big week's business. A tour to the coast this Spring is contemplated by Mr. Harrigan.

Matt Nasher, who has been connected as treasurer or advance agent with many leading attractions, is open to offers. Mr. Nasher has the reputation of being an energetic newspaper worker, and is always conscientious and reliable. His address is 40 Bond Street, Brooklyn, N. Y.

Davis Brothers, presenting a spectacular version of Uncle Tom's Cabin, are seeking time in the Middle and Western States for their attraction.

Kalspell, Montana, has developed into a good show town. It has a modern theatre, McIntosh Opera House, seating six hundred, and is managed by Connor and McIntosh, who wish only for the best of attractions. They still have some open time.

Carrie Stanley Burns turned people away at five performances at the Eden Theatre, Paterson, N. J. last week, notwithstanding strong opposition. The Eden continues to do a good business.

Emmonds, Emerson, and Edmonds, who have been closing the olio for the past fifteen weeks with John L. Sullivan's co., will leave that organization Saturday night. Their act has been a big go everywhere.

T. H. Winnett, representing Cyrus Payton in New York city, says that business exceeds by fifty per cent. any previous season's record. Mr. Winnett, in conjunction with L. M. Frey, contemplates managing a popular price combination house in Brooklyn next season, and he has been selected by J. E. Sackett and John G. Jerrion to furnish the melodramatic material for the Standard Theatre, Philadelphia, Pa. The Winnett Play Bureau is accordingly busy.

Manager Alf. T. Wilton has the week of Jan. 31 open at Lothrop's Opera House, Worcester, Mass., and also later time this season. Business continues good at this house, where Davis and Keogh's Great Train Robbery played to big houses all last week.

The advance sale for Edward Harrigan's engagement in Old Lavender this week gives indications that it will be the banner week of the season.

Frank Gardiner, leading comedian with 1492, has made one of the hits of the performance in his droll tramp specialty. He will leave that co. at the close of this week at Kansas City, Mo. His gymnastics are also a feature.

The Chain of Destiny, booked for the St. John (N. B.) Opera House, Jan. 31 to Feb. 12, having canceled, Manager A. O. Skinner has this time open. Other good time may also be had.

Walter Fessler will consider reasonable offers for the sale or letting of his realistic melodrama, The City of New York. His address is 252 West Twenty-fifth Street.

The receipts of the Black Patti's Troubadours at the Winnipeg, Manitoba, Theatre, on Jan. 7 and 8, with matinee, were $1,647.

That clever little English male character artiste, Georgia Bryton, appeared at the New Year's eve stag at the Harlem Wheelmen's club house and captured the hearts and favor of all the knights of the silent steed present. Her work was a revelation. She is a card at Keith's this week.

Marie Haynes, playing characters and heavies with the Cummings Stock company, has won much praise from the press. She is open to offers.

Amelia Summerville's obesity remedy is being tried by many members of the profession with astonishing results. It does not necessitate dieting.

Gerald Griffin wants a character actress who must be better than himself for the star part in a sketch.

Henry Leone will leave The French Maid company on Jan. 19. He may be engaged for the rest of the season.

Charles Fletcher, scenic artist, has just returned from Albany, having painted the scenery for the Leland Opera House. Mr. Fletcher also did work for the Opera House at Fair Haven and Poultney, Vt. He has many letters of recommendation from managers.

Howard and Doyle, the Chicago dramatic agents, publish in another column a card wherein they deny that they are engaged in play piracy, stating that on their list are many of the most successful plays, which they are authorized to represent by their owners.

Captain William H. Daily, who bears an enviable record as a life saver, and who has done excellent work in advance of leading companies, invites offers as agent for a first-class attraction. His address is Station A, Boston, Mass.

As the Woodward-Warren combination close their season Jan. 29, Charles A. McGrath, for two seasons the leading man, will be at liberty after that date.

A good attraction can secure a paying date in the ushers' benefit at Springfield, Ill., by addressing Henry Bolte.

Time which should prove profitable with the right kind of attraction is open at the Ninth Street Opera House, Kansas City, Mo.

Manager T. F. Murray would like to hear from attractions for the open time still to be had at the Empire, Holyoke, Mass.

Howe and Edwards appeared last week at Keith's Theatre, and are playing the principal vaudeville houses in the East and are meeting with deserved success. In their advertisement there will be noticed two extracts from the press, one a New York paper and the other from Chicago's well-known critic, Amy Leslie. They speak for themselves.

Cawthorn and Forrester, who have met with big success everywhere, have been booked for a re-engagement over the Keith circuit. They are at Keith's Bijou Theatre, Philadelphia, this week. Keith's Boston and New York houses follow in February.

A SUCCESSFUL AGENCY.

With some misgivings, four years and a half ago, the Packard Theatrical and Musical Exchange was established at its present location, 47 West Twenty-eighth Street, at a period of great depression. Its advent was considered unnecessary, in view of the field, but its business methods soon won the confidence of the profession, and to-day it stands in the front rank of the agencies of the United States. The address books of this agency are said to contain the names of over eight thousand professionals, ranging from prominent leading people to the lowliest auxiliaries, and including many old-time stars. The Packard agency is divided into departments, each being in the hands of a competent assistant, Mrs. Beaumont Packard being the guiding spirit, and a more popular business woman would be hard to find. She conducts the exchange independent of all cliques or syndicates, and upon thorough business principles; hence the success of what was at first thought to be a hazardous experiment. Even at this late day in the season the Exchange presents a scene of bustle and activity, reminding one of the halcyon Summer period when most engagements are made. Mrs. Packard contemplates a move up town shortly, and is negotiating for a more spacious location on Broadway in the vicinity of THE MIRROR office.

A STRANGE POSTAL COMMUNICATION.

A novel piece of mail matter went through the New York Post Office last Wednesday. It was an ordinary linen cuff, properly addressed and stamped on one side, while on the reverse side was the following communication: "You should find THE DRAMATIC MIRROR an excellent advertising medium for your business. The writer will call and secure your contract." This was signed with the initials of an advertising agent. The cuff was addressed to Tivnan and Somers, 147 West Forty-second Street, and was received, properly post marked, as promptly as if it had been a letter or a postal card.

Tivnan and Somers conduct quick lunch rooms, two of which are on the Rialto. The advertising agent argued that it would pay the firm to advertise in THE MIRROR, and resorted to the above ingenious device to open negotiations, which since then have been completed.

Read This.

CARRIE STANLEY BURNS

packed the **EDEN THEATRE,** Paterson, N. J., last week and turned people away on 5 performances, with Jas. R. Waite in opposition. For time address

CHAS. R. BURNS,
Temple Theatre, Camden, N. J.

I have the following weeks open:

Jan. 31—Feb 21.—March 7 and 14.

Any good Repertoire Co. not already booked

Please write

HENRY E. TOOVEY,
Eden Theatre.

Amelia Summerville Obesity Remedy.

PERFECTLY HARMLESS. No dieting necessary. Price $2.00 per box or three boxes for $5.00.

AMELIA SUMMERVILLE,
P. O. Box 382, N. Y. City, U. S. A.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-page, $40; Half-page, $75; One page, $140.

Professional cards, $1 a line for three months.

Two line ("display") professional cards, $3 for three months; $5 for six months; $9 for one year.

Managers' Directory cards, $1 a line for three months.

Reading notices (marked "" or "‡") 50 cents a line.*

Charges for inserting portraits furnished on application.

"Preferred" positions subject to extra charge. Space on ast page exempt from this condition.

Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open and receives advertisements every Monday until 7 P. M.

SUBSCRIPTION

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.20 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel Kiosques, and at Brentano's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK. - - - JANUARY 15, 1898.

Largest Dramatic Circulation in the World

CURRENT AMUSEMENTS.

ACADEMY OF MUSIC—THE WHITE HEATHER.
AMERICAN—THE CASTLE SQUARE OPERA COMPANY.
BROADWAY—THE HIGHWAYMAN.
BIJOU—THE SWELL MISS FITZWELL.
COLUMBUS—A WARD OF FRANCE.
CASINO—THE TELEPHONE GIRL.
DALY'S—THE MERRY WIVES OF WINDSOR.
EDEN MUSEE—WAX WORKS AND CONCERT.
EMPIRE—THE CONQUERORS.
FOURTEENTH STREET—AN IRISH GENTLEMAN.
FIFTH AVENUE—SHORE ACRES.
GRAND OPERA HOUSE—MY FRIEND FROM INDIA.
GARDEN—THE ROYAL BOX.
GARRICK—THE LITTLE MINISTER.
HERALD SQUARE—THE FRENCH MAID.
HARLEM OPERA HOUSE—THE WHIRL OF THE TOWN.
HOYT'S—THE GOVERNOR.
HARLEM MUSIC HALL—VAUDEVILLE.
IRVING PLACE—HASS HUCKEBEIN.
KEITH'S UNION SQUARE—CONTINUOUS VAUDEVILLE.
KNICKERBOCKER—JULIA MARLOWE.
KOSTER & BIAL'S—VAUDEVILLE.
LYCEUM—THE PRINCESS AND THE BUTTERFLY.
LONDON—AL. REEVES' BURLESQUE COMPANY.
METROPOLIS—SHADOWS OF THE SIXTH.
MANHATTAN—THE BALLET GIRL.
MINER'S BOWERY—SAM DEVERE'S COMPANY.
MINER'S EIGHTH AVENUE—BLACK CROOK EXTRAVAGANZA.
OLYMPIC—JOHN L. SULLIVAN'S BURLESQUE COMPANY.
PASTOR'S—CONTINUOUS VAUDEVILLE.
PLEASURE PALACE—VAUDEVILLE.
PROCTOR'S—CONTINUOUS VAUDEVILLE.
PEOPLE'S—THE HEART OF CHICAGO.
SAM T. JACK'S THEATRE—BURLESQUE.
STAR—A HIRED GIRL.
THIRD AVENUE—THE LADDER OF LIFE.
WEBER AND FIELDS'—POMMER CAFE.
WALLACK'S—THE SALT OF THE EARTH.

MIRROR CREDENTIALS.

The attention of managers is called to the credentials of THE NEW YORK DRAMATIC MIRROR for 1898, just issued to correspondents of this paper throughout the country. The new credentials have a different lithographic form from that of last year, and are bound in brown. No credential of another color should be tendered by a representative of this paper or honored by a manager.

STRESS is laid in an advertising way on the purposed appearance of a lord as an actor in PINERO'S new play at the Court Theatre, London. This lord, who was recently gazetted as a bankrupt, and who two years ago threatened to go on the stage for the purpose of prevailing pecuniarily with rich relatives, also titled, who came to his relief, evidently has exhausted his draught in the family direction, and hopes to win notoriety which may serve him as well as ready money. Certainly he will create a sensation in London, which has quite as many toadying sentimentalists as New York can boast; but he will come into competition with actors who no doubt can beat him even at playing the lord, and his finish would not tax the powers of an amateur fortune-teller.

WHEN Fredegonde was produced last Spring at the Théâtre Français ALFRED DUPONT, its author, angered by the criticism written by JULES LEMAITRE, brought suit against the editor of the magazine in which it appeared because he would not publish DUPONT'S response to the critic. When it was shown that the author's defense would have occupied a large part of the magazine, the court decided in favor of the editor. This is not only a triumph for criticism, but an adjudication in the interest of the general reader of magazines, which should give a variety of topics.

ACTING AND LABOR.

As chronicled in another column, the Actors' Society of America has decided to seek affiliation with the American Federation of Labor. It will cast its fortunes with the associated trades which make up that powerful body.

When the proposition for affiliation was first broached, THE MIRROR pointed out certain apparent and inevitable differences between the art of acting and the labor of men of trades, and expressed doubt as to the wisdom of a defensive association with the labor element. That doubt was based on ethical grounds, and related to the totally different functions of an actor as compared with the functions of a tinsmith, a foundryman, or a man of any trade which required mainly the exercise of physical strength or the employment of a mere skill acquired after necessary practice. There is still a question, on the side of sense and philosophy, as to the propriety of such association

But the Actors' Society, no doubt acting upon a condition rather than a theory, and on its own conception of what is necessary at a time of great professional stress and uncertainty, has taken this course honestly, earnestly, and in hope of a resultant benefit. It is not for THE MIRROR to preach theoretically, to cavil captiously, or to prophesy pessimistically at this time in the premises. Recognizing the condition of affairs in the heatre, and certain of the integrity of the general purpose of the Actors' Society, it is ready now, as it always has been, to give all possible aid to those whom it as a journal represents, and to hope with them that the end will justify the means.

If the American theatre were not to-day mainly in the hands of persons who boldly subordinate art to gain, the course of the Actors' Society noted would not be necessary. It is hoped that course will develop one of the forces that will work the enfranchisement of the native stage. After that, art will be more respected.

THE TRUTH AGAIN.

TOUCHING a subject upon which THE MIRROR from time to time has expressed like opinion, the Chicago *Times-Herald* says editorially of the case of an actor convicted and sentenced in this city for wife beating:

But why should this case be paraded in extenso in every newspaper in the country simply because its central figure earns his living behind the footlights? Men in all walks of life are continually beating their wives and being punished for doing so, but the police court reporter dismisses such cases with a paragraph or two, whereas if an actor be the offender the affair is given the widest publicity in the news and editorial columns.

No fiercer light ever beat upon a throne than beats upon the modern stage. The eyes of the public are focused upon its paid entertainers, and every movement, every act, on or off the stage, is regarded as a matter of public concern and comment. Sweeping conclusions are drawn from isolated instances and wrong inferences are based upon ignorance, or malice, or misconception. The sins of one actor are visited by implication upon the entire profession. A "matinee idol" is found guilty of wife-beating, and immediately Mrs. Grundy asserts that all actors are domestic tyrants and brutes. An actress yields to the temptations of a life which has more temptations than any other, and the morality of the stage is at once attacked by the pulpit and the press.

The truth is that the men and women who entertain us in paint and powder and sock and buskin are no better and no worse than those who applaud or condemn them across the footlights. Morality is a personal matter. One may be good or bad anywhere. There is no more wife-beating in the theatrical profession than there is in the legal or the medical profession. There is no more immorality among the women who earn their living on the stage than there is among the women who earn theirs behind the counter or in the workshop or the factory. Publicity alone is responsible for the apparent difference.

Truth, and nothing but the truth. One of the penalties of publicity—and it is truer of the people of the stage than of any other class of persons in the public eye—is the liability to suffer from wrong inferences based not only "upon ignorance, or malice, or misconception," but largely upon the conscienceless exploits of "modern journalism," in some of the violent competitions of which there is no personality that is respected and no tradition of privacy that is not violated. It is, however, as true of journalism as it is of the theatrical profession, that even the wrong-doers cannot destroy in fair minds the reputations of those who are upright.

A GOVERNMENT competition open to Italian dramatists, recently, suggests either that there are few ambitious writers for the stage in that country or that the prizes offered were thought to be inadequate. But three dramatists competed. MARCO PRAGA won the first prize, $200, for a comedy called The Mother. The other two got second and third prizes for one-act plays.

A PRIZE FIGHTER who has quickly achieved notoriety declares in an interview that he is not an actor and will not go on the stage. This is, indeed, a pleasing variation of one of the peculiarities of modern pugilistic success.

PERSONAL.

SORMA.—Agnes Sorma, the German actress seen here last season, will return soon to appear in Humperdinck's new fairy play, The King's Children, which has been successful in Germany.

HAMMERSTEIN.—Oscar Hammerstein has announced that he has completed a new opera, which he intends to produce next season with Frances Lee in the leading part.

BOUCICAULT.—Louise Thorndyke Boucicault has been engaged to replace Marie Burroughs as leading lady in Robert Hilliard's production of A New Yorker, at Hoyt's Theatre, next week.

HOPE.—Anthony Hope, the English author, gave last Friday, at the Astoria, what was announced as his last reading in this country.

POTTER.—Paul M. Potter sailed last Saturday for London, where, it is said, he will assist in preparations for the production of his play, The Conquerors, at the St. James' Theatre.

COQUELIN.—Ernest Coquelin has deferred until next year his announced American tour.

BEROLDE.—Judith Berolde, who was to have reappeared with the Criterion Theatre company, now contemplates a stellar debut, to be made in this city or in Boston, within the next six weeks, presenting a new drama, Colonel Anne, by Evelyn Greenleaf Sutherland and Percy Mackaye.

DUSE.—Eleonora Duse has been seen at Modena and at Monte Carlo as the Second Mrs. Tanqueray, the Italian version of Pinero's play being called La Seconda Moglie. Her impersonation is highly praised by the European critics.

MANSFIELD.—Richard Mansfield will play next week his annual uptown engagement at the Harlem Opera House.

OPP.—Julie Opp will share with Mary Mannering the leading roles in the Lyceum Theatre production of R. C. Carton's new play, The Tree of Knowledge. Arrangements have been made by Daniel Frohman with George Alexander, of London, for a continuation of Miss Opp's stay in this city.

KOPACSY.—Julie Kopacsy will appear next Saturday at the Irving Place Theatre in a special performance of The Passing Regiment, in the original German.

MODJESKA.—Madame Modjeska, who is reported to be in excellent health and fine spirits, has been very successful this season. She is rehearsing a new play by Lester Lonergan, entitled A Mexican Romance, dealing with the Aztec race. Madame Helena Modjeska and her company entertained friends and newspaper men in the private car *Mascot* at Fort Worth, Tex., on New Year's Eve.

COGHLAN.—Charles Coghlan was compelled to abandon his Wednesday matinee last week at the Fifth Avenue Theatre because of a severe cold.

CRAIG.—John Craig, for a number of seasons playing responsible parts with Augustin Daly's company, will leave Mr. Daly's forces at the end of the present season.

REHAN.—Ada Rehan will probably play Gilberte in Frou-Frou for the first time during the series of revivals at Daly's.

YALE.—Charles H. Yale, who is perhaps the best authority in this country on the art of pantomime, recently received a valuable addition to his library in the bequest of the late James S. Moffitt, the pantomimist, who, at his death, willed to Mr. Yale his large and valuable collection of pantomime manuscripts, models, portraits, and programmes.

CARTER.—Mrs. Leslie Carter will make her debut in Shakespearean parts during next season. An elaborate revival of The Winter's Tale is promised by Mr. Belasco, Mrs. Carter appearing in the characters of Perdita and Hermione.

WILSTACH.—Paul Wilstach, dramatic editor of the Washington *Times*, and author of His First Offense, is said to have sold a play to May Irwin for production next season. Mr. Wilstach is a clever critic, and is beginning to take rank as a playwright.

BRAGGINS.—Nellie Braggins, the soubrette of the Highwayman company at the Broadway Theatre, is reported to be engaged to marry John W. Gantz, a railroad man of St. Louis. The wedding will probably take place in the Spring.

MELBA.—Madame Melba was confined to her room in Cleveland last Wednesday night with a severe cold, contracted during the journey from Pittsburg. In consequence of her inability to sing, the performance of The Barber of Seville was postponed until Friday.

CARTER.—Mrs. Leslie Carter's London debut in The Heart of Maryland is announced for April 9 at the Adelphi Theatre.

SMITH.—Mrs. Sol Smith is the proud possessor of the entire wardrobe of the late Mrs. John Drew, bequeathed to her by that eminent actress.

BURROUGHS.—Marie Burroughs may reappear in a play upon which she has been studying, and which may be tried in New York before her departure for Europe in the Spring.

BURNETT.—Mrs. Frances Hodgson Burnett is visiting in Boston.

GILLETTE.—William Gillette will appear at the Garrick Theatre, London, on April 15, in his farce, Too Much Johnson.

THE CHRISTMAS MIRROR.

Not a day passes that does not bring a number of new opinions—press and personal—of the handsome Christmas MIRROR. A few are added to the list published last week:

ABOUNDS IN GOOD MATTER.

Kansas City Times, Dec. 25.

THE DRAMATIC MIRROR'S Christmas number is one of the handsomest theatrical papers yet issued in this country. It abounds in good literary matter and contains many attractive pictures.

LARGE AND BEAUTIFUL.

Boston Home Journal, Dec. 25.

The appearance of the Christmas DRAMATIC MIRROR is an event of importance in each year. The 1897 issue is large and beautiful, with an attractive cover printed in colors and lavishly begilded. Within one finds stories by the literary element in stagedom, poems appropriate to the season, many fine half-tones, any number of comediettas and some valuable articles.

"THE RADIANCE OF SUCCESS."

Boston Ideas, Dec. 25.

With the radiance of success comes to hand that ever welcome visitor—the Christmas MIRROR. Within its handsome multi-colored cover is to be found 75 pages of entertaining text and artistic illustrations which cannot fail to interest every professional and must prove valuable to every theatregoer. Writers of reputation and actors of prominence unite in paying tribute in prose and poetry to both the season and stageland. The pictures are not only excellent in quality, but their subjects are of such historic value that the number must of necessity be retained as much prized momentoes.

A BEAUTY IN DESIGN.

Salt Lake Herald, Jan. 2.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is this year a beauty in design and make-up.

WONDERFULLY GOTTEN UP.

Springfield (Mass.) Union, Jan. 2.

THE DRAMATIC MIRROR for Christmas is a beautiful example of typographical art, handsomely and elaborately illustrated and filled with many interesting and instructive articles and short stories from the pens of some of the famous stage people and writers of the period.

REPLETE WITH GOOD MATTER.

Nashville Banner, Jan. 1.

THE DRAMATIC MIRROR for Christmas is not only a beautiful example of the illustrative and typographical art, but it is replete with interesting, entertaining and instructive matter, befitting the mouthpiece of the theatre in America.

STORIES ALL BRIGHT.

The Bookseller, Newsdealer and Stationer, Jan 1.

THE DRAMATIC MIRROR for Christmas is a splendid number—much the best holiday number this enterprising paper has published. The stories are all bright and the illustrations well chosen and well printed. Among the subjects chosen for special articles is "The Early Drama in San Francisco," a graphic sketch of the difficulties of production in a new and wild country, two thousand miles from the nearest base of supplies. The very first performances were given by army people, many of whom afterward became prominent actors. An account of Charlotte Cushman is accompanied by a reproduction of a hitherto unpublished letter of hers requesting a loan to enable her to go abroad and study the masters of her art. Mrs. Sidney Drew writes a short note on her view of the Jubilee procession and the emotions the pageant and the atmosphere evoked. Marshall P. Wilder describes the great London dramatic critic, Clement Scott, of the *Daily Telegraph*, as a just, conscientious, exceedingly kind man, as well as able. Many portraits of prominent actors are given, notable among them being those of Julia Arthur, Mrs. Fiske, and Mounet Sully. Altogether, a very fine holiday number.

HANDSOME AND INTERESTING.

San Francisco Examiner, Jan. 2.

The Christmas number of THE DRAMATIC MIRROR is particularly handsome and interesting, with a pretty cover in colors, many interesting portraits in half-tone and Christmas tales and poems from the pens of professionals, including Clara Morris, Marshall Wilder, Chandos Fulton, Minnie Maddern Fiske, and Felix Morris. An article of interest locally is "The Early Drama in California, '49-52," by J. J. McCloskey. Mr. Fiske has also included charming page portraits of his wife, Minnie Maddern, of Julia Arthur, and of Ludwig Barnay as Marc Antony.

A BEAUTIFUL EDITION.

Boston Ideas, Dec. 25.

The Christmas edition of THE NEW YORK DRAMATIC MIRROR was, to say the least, a beauty.

A VALUABLE EDITION.

Galveston Review.

The *Review* is in receipt of the Christmas number of THE DRAMATIC MIRROR. It is a magnificent number, seventy-two pages within cover, and cannot be reviewed in a few lines. It is full of full-page pictures, stories, and interesting articles on actors, actresses, and stagecraft, and reflects the most advanced ideas in the modern art of book-making. The Christmas number is well worth the 50 cents asked for it at the news stands.

WORTH TEN TIMES THE PRICE.

Detroit Free Press, Jan. 6.

The Christmas MIRROR is out. It is a beautifully printed, well written and copiously illustrated magazine of more than seventy pages. Portraits of Edwin Booth at seventeen, nineteen, and twenty-one, and of that sad genius, Matilda Heron, are alone worth to the collector or the theatrical antiquary ten times the price of the publication.

ELEGANT.

Toledo (O.) Commercial, Jan. 5.

The Christmas number of THE DRAMATIC MIRROR is one of the most elegant editions ever gotten out in the interests of the player folk. Its beautifully illuminated cover is a work of art and an index to its contents. In keeping with the spirit of Christmas holiday, Mr. Harrison Grey Fiske has laid aside the cares of business, given up the regular grind of scheduling the arrival, departure, and location of the various theatrical companies, and devoted the whole volume to such matters as would offer a bit of Christmas diversion to its readers. Short stories by the always interesting members of the profession abound in it. Of more than ordinary interest is the article by J. J. McCloskey on "The Early Drama in California." It is profusely illustrated with portraits of pioneer players, among them being likenesses of J. B. and Edwin Booth.

THE DRAMATIC MIRROR is the standard authority on all matters pertaining to the theatrical world, and its vigorous opposition to the theatrical octopus has added to its already immense popularity. Besides its fund of regular information, it contains regular departments, comments on timely topics by bright writers. One cannot glance over its pages without becoming interested with the charming, breezy style of "The Matinee Girl," also the Callboy's Comments. It is an ever welcome visitor.

Personal Opinions.

It is a wonderfully beautiful edition.—S. S. CONNOR, Westfield, Mass.

So good that it is hard to see how the system of continual improvement can be carried into effect next year.—W. R. OSBORNE, Lansing, Mich.

The handsomest of all Christmas publications.—W. H. LANGLEY, Anniston, Ala.

A splendid number and is admired by all.—WILLIAM ROBINSON, Chatham, Ont.

From cover to cover full of interesting reading matter and excellent illustrations.—E. G. SPEED, Wellington, Kansas.

The Christmas number of THE MIRROR is only another evidence of the editor's masterly hand and what indefatigability can accomplish.—W. W. MORTON, Elizabeth, N. J.

THE USHER.

A manager of a traveling company writes me that he sent complimentary tickets to a minister in Olathe, Kan. They were returned to him with the following reply:

DEAR SIR: Believing that the theatre is inimical to the interests of the kingdom of Christ, good morals and a pure life, I cannot attend nor encourage the attendance by others upon its entertainments. The main attraction of the theatre is its "smuttiness," no matter what element of theatre-going people it may cater to. Purify the stage and you might as well go out of the business. Therefore, I return herewith the tickets received a few days ago. For the kindness intended I thank you, although I cannot accept the favor and must protest against your business.

Respectfully yours,
GEORGE A. EDGAR,
Pastor Reformed Presbyterian Church.

The company in question presents wholesome plays, and the reflections cast upon it by this prejudiced minister are wholly uncalled for.

I print the letter chiefly for the purpose of showing that the Rev. Edgar's views coincide singularly with those of Paul M. Potter, author of The Conquerors.

Mr. Potter appears to consider "smuttiness" as the theatre's chief attraction, and he does not believe in a pure stage.

It is reported that a bill will be introduced at Albany on Wednesday to legalize Sunday theatricals in New York.

The penal code, which now prohibits theatrical performances on Sunday, is to be amended so as to except performances between the hours of 8 and 11 P.M.

How this legislative plan will please our actors remains to be seen.

It would be interesting to know whence the influence proceeded that resulted in the decision to put this bill through.

The announcement that the Actors' Society has voted to apply for affiliation with the American Federation of Labor has caused a good deal of surprise, not unmixed with regret, in quarters friendly to the society's aims.

THE MIRROR has expressed the opinion that on general principles the union of a representative association of actors with a labor organization would be unwise, for reasons that it has stated in detail.

But there is one point of view which, doubtless, will do much to sustain the action of the majority of this society. As a former President once observed, "It is a condition and not a theory that confronts us." And doubtless it is the deplorable condition now confronting the rank and file of the dramatic profession that has led to the declaration for union with a great labor institution.

For reasons that it is unnecessary to dwell upon, the state in which great numbers of actors find themselves at the present moment is well nigh hopeless. With the resources, the moral and material support of a powerful labor federation behind them, the members of the Actors' Society will undoubtedly find new courage and new opportunities for achieving the purpose that led to its formation.

It is less regrettable that the society should affiliate with the American Federation of Labor than that existing conditions are such that affiliation should be deemed necessary.

A note from James K. Hackett's mother yesterday conveyed the welcome intelligence that he had passed the critical seventh day without a recurrence of the fever, and his doctor thinks it will be possible for him to be removed from his bed a couple of weeks hence.

Mrs. Hackett expresses her gratitude to the great number of friends and acquaintances who have expressed sympathy for her son during his serious illness.

There are two projects for new theatres in Philadelphia, one of which at least is tangible.

One of the wealthiest estates in the Quaker City has had the plans made for an office building covering an entire block with a large theatre in the interior. No suitable lessee has as yet been secured, but it is probable that the conditions will be such before long that there will be many candidates for the lease.

On Sunday it was announced that a $300,000 theatre is to be erected in West Philadelphia, and it will be ready to open on September 1. It is to be called the Lyric, and is to have a seating capacity of 1,300. A stock company will control and operate the house.

Another first-class theatre is likely to be added to the list, if the rumor I hear is true that William J. Gilmore is to change the Auditorium into a theatre for leading attractions next season. The report is that Mr. Gilmore will make some improvements in the interior and furnishings, but otherwise the edifice, which is modern and complete in every particular, will remain as it is.

The Auditorium is splendidly situated, and there is probably no theatre in Philadelphia that exceeds it in stage facilities.

A NEW THEATRE ON BROADWAY.

Arrangements were completed last week for a new theatre at the northwest corner of Broadway and Forty-first Street. The house is to be owned and built by Henry B. Sire, the present proprietor of the Bijou Theatre. It will be a model playhouse in every respect, with a seating capacity of about one thousand. The most improved methods of construction will be employed throughout the building, and in point of architectural beauty it will be second to none. Work will be commenced on the new theatre early in the Spring, and the house will be ready for opening in October. Although its name has not been decided upon definitely as yet, it probably will be called the Century Theatre.

The artistic management of the new playhouse is to be in the hands of Sydney Rosenfeld, who is using every endeavor to make the venture a success.

"Our idea," said Mr. Rosenfeld to a MIRROR man, "is to make the new theatre the home of a stock company, the members of which shall be of recognized and undoubted ability. We shall produce plays by American authors. All the productions will be of the highest possible order of excellence. They will consist chiefly of comedies, of a clean and wholesome type, free from the vulgarity and suggestiveness that dominate so many of the attractions of the present day. I believe that the time is ripe for an enterprise of this kind, and that the theatre-going public will be liberal in its patronage of the venture. That Mr. Sire is convinced fully of this is shown by his resolve to build an entirely new theatre for the purpose.

"Now that matters have been settled definitely, I am engaged busily in selecting the company and arranging the details for our first production, which will take place next October. I have not selected the play with which we will make our bow, but have several under consideration.

"The actors and actresses all will be of the highest ability—and selected with great care. I have made already offers of engagements for leading people, and when complete I think we shall have a model company. It will number about twelve people, and others will be added as occasion demands.

"I am also making arrangements with leading dramatists by which plays will be written by them for us, the parts in which will be suited specially to the members of the company. All plays presented to us for consideration will receive careful attention and be judged according to their merits. If they contain ideas that are good, yet are not in such form as to be suitable for production, they will be arranged and made into available shape. My special desire is that the plays shall contain parts particularly suited to the abilities of the various members of the company.

"It has long been my idea that the manager should stand in relatively the same position as that of the editor of a magazine, and bestow upon it the same attention and care, and I hope, by acting upon this principle, to make the new theatre and its company a success in every way."

TWELFTH NIGHTERS CELEBRATE.

The Twelfth Night Club celebrated the eventful day of their year, the twelfth night after Christmas, on last Thursday, at the headquarters in the Berkeley Lyceum. The entertaining was in the good old form, and one might easily have imagined the time a century or so ago from the feast and decorations. A boar's head and old English ale were features of the early portion of the programme, while an imitation tavern with a picture of Shakespeare in front added to the latter.

A great deal of interest centred around the cakes for single people. Last year Mary Mannering got the silver ring, and before the twelve months were out she was bethrothed to James K. Hackett. On this occasion she sent a diamond ring for the purpose, with wishes that its recipient would be as lucky as she and as happy.

A delightful programme was contributed by Heinrich Meyn, Miss Legierse, Mr. Vernon, Madame Lankow, and Tom Karl. Among those present were Viola Allen, Amy Busby, May Robson, Mr. and Mrs. Bronson Howard, Annie Russell, Mr. and Mrs. Edwin Milton Royle, Mr. and Mrs. J. H. Metcalf, Bessie Tyree, Miss Roselle, Ella Starr, and Chandos Fulton.

AN AFTERNOON WITH BARRIE.

The Woman's Professional League gave as their weekly entertainment "An Afternoon With Barrie" on Jan. 3, at their rooms, 1509 Broadway. Mrs. M. N. Lee read a biographical sketch on the author, Madame Ohrstrom-Renard and Rebecka MacKenzie sang one of his songs, and Marie Merrick contributed a well played piano solo. A paper on the "Dramatic Possibilities of Barrie's Stories" was read by Mrs. Ida Jeffries-Goodfriend. Quite the feature of the day was the delightfully interesting reading of Ada Winne. Her Scotch burr was admirable, and "the Courtin' of Snowhead's Bell," from "Auld Licht Idylls," was given with refreshing spirit. Mrs. Gertrude Andrews had charge of the programme.

THE CHARLESTON INCIDENT.

A fund is being raised among society people in Charleston for the purpose of inducing The Black Sheep company, of which Charlotte Crane is a member, to return in order that reparation may be made for the insult put upon her during her last visit there. In case she consents and the large sum already realized is increased enough to warrant the company canceling other bookings to return, a social event will be made of Miss Crane's presence. A silver loving cup, in token of apology, has also been spoken of. Everywhere Miss Crane has played throughout the South, since the incident, she has been greeted with tumultuous applause, showing popular feeling on the subject.

MODJESKA TO PLAY HERE THIS SEASON.

Arrangements have been concluded by Manager Edwin Knowles by which Madame Modjeska will be seen in New York at the Fifth Avenue Theatre during the present season. The date of the engagement is not yet definitely settled, but it will be probably some time in the early spring. Madame Modjeska had not expected to appear in the East this season, but her new decision to visit New York may bring her to several other cities on the Atlantic coast before returning to her California ranch.

HOLIDAY EVENTS.

After the evening performance on Christmas Manager O. W. Dibble gave the members of the Alma Chester company a banquet. Miss Chester was presented with a diamond ring and many other beautiful gifts. All of the company were kindly remembered.

The members of Cuba's Vow company, which furnished the attraction at the Able Opera House, Easton, Pa., on New Year's night and matinee, were surprised after the evening performance by a banquet at the Franklin House given by Mr. A. de Varona Y. Quesada, president of the Cuban-American Patriotic Union of New Jersey, and W. T. Hern, proprietor of the Franklin. Covers were laid for twenty-five persons. Mayor Hertzel was present, and delivered an oration, dwelling on the Cuban situation. Mr. Varona's lecture on Cuba was very interesting. Harley Merry, director of the company, amused those present with recitations, introducing several clever specialties. Other speakers were Captain Blondell, J. A. E. Keagy, lately of the New York *Journal*; J. M. Welch, Leander Blanden, Mr. Parker, and Messrs. Fitzgerald, Clark, and Young. Among the ladies were Terese Deagle, Mrs. Hertzel, the Varona family, Josephine Brittain, Kathlyn Davenport, the Misses Hern, and others. The event was closed with "Cuba Shall Be Free" by the company.

As guests of Marie Wainwright at the Hotel Iroquois, Buffalo, the members of Jacob Litt's Shall We Forgive Her company celebrated the passing of the old year. Expressions of good will were exchanged, and the entire evening proved a happy ushering in of the New Year.

Christmas was celebrated by members of the Down in Dixie company by a Christmas tree at Cleveland, O., where also the Pantzer Brothers gave a supper and entertainment to members of Weber and Fields' company.

Katherine Rober's company enjoyed a Christmas tree at Portland, Me., when gifts were exchanged.

J. W. Vogel, manager of Darkest America, was remembered at Christmas by the members of his company in the presentation of a handsomely engraved umbrella. Mr. Vogel gave the members of the company a supper in this city.

The Calhoun Opera company celebrated Christmas at Stockton, Cal. Beautiful presents were plenty. No member of the company being forgotten.

Christmas presents were numerous with the Northern Heart of Chicago company this year. Among some of the valuable ones, Jay Simms, the manager, received a pair of diamond cuff buttons, a rose-colored embroidered silk night shirt, a silk brocade vest, and an umbrella; Willie Simms received a toilet set in case, diamonds, etc.; Vera Hamilton, a solid silver manicure set; W. J. Simms, a gold watch and chain from the manager; Warren Ashley, a gold watch chain and locket studded with chip diamonds from his brother. Among others in the company who received presents were Barbara Douglass, Frederick Douglass, De Witt Clinton, Frank Chapin, James Devlin, and Allan Hampton. Frank Weed found in his dressing-room a roll of bills amounting to $50,000 in stage money from Mr. Devlin. Manager Jay Simms gave a Christmas dinner to the members of the company on their arrival in New York from Boston, Dec. 26.

Belle La Vard, of the Sisters La Vard, of the Rossow Midget company, drew a diamond marquise ring and a handsome ladies' toilet set at Waldmann's Opera House, Newark, N. J., last week.

The Engstrom Sisters gave an enjoyable Christmas tree and reception to a few friends at Philadelphia on Christmas eve.

The Murray Comedy company will long remember the Christmas of '97. The season for them has been prosperous, and as a result three hundred and forty-two presents were exchanged by the members of the company. J. Rus Smith and Charles Lamb, proprietors and managers, each received a silver shaving set from the company and Elk charms. Messrs. Smith and Lamb banqueted the company.

On Christmas day Madame Adelaide Herrmann presented each member of the Herrmann the Great company with jeweled scarf pins, cuff buttons, match and cigarette cases, all of which had been worn and admired by her late husband, Herrmann the Great.

On Christmas, Manager George W. Lowe gave a banquet to his Madison Square Theatre company, and gifts were exchanged. Mr. Low presented to Mae Abbott a diamond ring, and received from her a diamond stud.

The John L. Sullivan company spent a pleasant Christmas in Syracuse, N. Y. The company presented to Mr. Sullivan a silver manicure set and boxes of cigars, and to Manager William H. Sherwood an English dress suit case containing a complete toilet set in ebony. Gifts were exchanged between the members of the company.

Hennessy Leroyle and company were entertained by the Indian City Club, of Fall River, after the performance on New Year's eve, at the club's pretty quarters in that city. The members of the club attended the performance in a body.

Samuel Slater and A. L. Dorr, of the Puritan Club, Boston, tendered Thomas Kevins, of The Girl from Paris, and his friends a New Year's supper at the Bay State House, Worcester, Mass. Among those present were Mr. and Mrs. George Wadleigh, Georgia Caine, Mrs. Caine, Rose Beaudet, Mr. and Mrs. Augustus Cramer, and George Hart.

MAY IRWIN PLAYS CAPITALIST.

May Irwin has just purchased from Paul Leavitt the five-story brown stone flat houses at 142 and 144 West Twenty-eighth Street. The price paid was $85,000. The property is well located, has a frontage of 50 feet, and is 100 feet deep. The purchase was made with money realized by Miss Irwin on her mining investments in Cripple Creek. The clever comedienne also has extensive holdings on West Fifty-eighth Street and in the Thousand Islands. The Swell Miss Fitzwell will probably add largely to Miss Irwin's real estate, and if she retires in four years, as she threatens to do, she will be quite a landed proprietor.

UNEXPECTED DELAY.

A fire in THE MIRROR bindery on Monday night, Jan. 3, delayed the binding of last week's MIRROR several hours, and this made the delivery of the paper late to many New York city dealers and to several out-of-town points. The recent rush in the New York Post Office, where all second-class mail matter has for a week been handled long behind the usual time, as described in the daily press, has also delayed the delivery of THE MIRROR to mail subscribers.

PROFESSIONAL DOINGS.

Charles Leonard Fletcher, as Dr. Jekyll and Mr. Hyde, is effectively pictured above. Mr. Fletcher has written a new version of this remarkable play, which he has played many times with success. Mr. Fletcher filled a week's engagement at the People's Theatre, New York, last month in this play, with his own company, doing an excellent business and winning many favorable press comments. The New York *World* said: "It was the realistic acting of Fletcher himself that worked the audience up to so high a pitch of enthusiasm. As Dr. Jekyll he was good, but as Mr. Hyde he simply made the audience howl with approval. He was called before the curtain time and again." James L. Ford, in reviewing Mr. Fletcher's performance in the *Evening Journal*, said: "I can think of no greater contrast offered than by Mr. Fletcher's Dr. Jekyll and his Mr. Hyde. In the technique of his art Mr. Fletcher rises to sublime heights in his transitions from one character to the other." Mr. Fletcher is now rehearsing A Parisian Romance and The Burglar, which he will present in conjunction with Dr. Jekyll and Mr. Hyde on the road commencing next week.

Elmer E. Thayer and Sybil Farrar, both members of the Mackay Opera company, were married at Clinton, Mo., on Dec. 31.

The Elysian Theatre, Bellaire, Ohio, was destroyed totally by fire on Jan. 2.

Frank Celli, the baritone of the Carl Rosa Opera company, is negotiating for a production of The Merry Vagabond in this city.

Manager John H. Reniger, of the firm of Patrick and Reniger, manager of the Academy of Music, Chelsea, Mass., was in town last week booking attractions for his house. The firm is organizing a repertoire company to tour the Pacific Coast next season, but will retain the management of the Chelsea house.

Sanford Dodge is arranging for an elaborate production of Katharine de Medici, a romantic tragedy now being translated from the German by Hugo Irving.

May C. Hillman, mother of Maude Hillman, died suddenly in San Francisco, Cal., Jan. 3. The body will be interred at Washington, D. C.

Joseph Fralinger, manager of the Academy of Music, Atlantic City, N. J., is in town booking attractions. He will be here until July 1.

William Armstrong is singing a new song, "The Gay Bal Masque," in The French Maid, at the Herald Square.

Madame Schumann-Heink, a famous German contralto, has been engaged by Maurice Grau for next season at the Metropolitan Opera House.

Henri Leoni will soon retire from the cast of The French Maid.

Mrs. Henry J. Gielon gave last Friday at the Astoria a successful reading of negro dialect stories.

The Girl from Paris, with Georgia Caine in the title-role, will be called in from the road next week to replace The Salt of the Earth at Wallack's Theatre.

The Fairies' Well, under management of H. G. Carleton, is touring the East. George H. Timmins in the lead is supported by J. E. Comerford, Harry Brennan, James Kitts, Frank Biglow, George Bates, Effie Carleton, Ollie Tremaine, Minnie De Lange, and Little Ethel Vinton.

E. H. Barnstead, Jr., and Annie Lysle are with the Sawtelle Dramatic company.

Henry Grenwall has denied rumors that he intends relinquishing the Atlanta, Ga., Lyceum at the end of this season.

Sadie Rosenberg was shot mysteriously last Friday while walking to her home in this city. She was taken to Roosevelt Hospital, where it was said that the wound was not serious. The police believe that the injury was caused by a loaded cartridge, placed on a car track, that had been exploded by a passing car.

Marguerite Ferguson, of McSorley's Twins, has been seriously ill for two weeks. The company had to leave her at a private hospital at Lima, Ohio. She is slowly recovering, and expects to resume work this week at the Grand Opera House, Brooklyn, N. Y.

Ernest Lamson has received several offers, but has not definitely accepted.

Phil P. Benedict has been made New York representative for Robert Fulgora's attractions.

While making a quick change of costume last Thursday night at the Columbus Theatre, an improvised dressing-room fell in on Eva Grandin, of the Secret Enemy company, injuring her slightly. Charles Henley, the stage carpenter, was arrested at the instigation of Manager Kahn, charged with maliciously having caused the accident, but was immediately released.

The dress suits used by Herbert Gresham and Charles Steger, in The Circus Girl, were stolen by some thief unknown, last Thursday, at the Harlem Opera House. The loss was not discovered until nearly time to ring up, and so the performance was put on with costumes of a decidedly improvised nature.

John Bloodgood, husband of Mrs. "Jack" Bloodgood, now appearing in The Conquerers, is seriously ill at the Presbyterian Hospital. When his wife made her debut, last Thursday night, his condition was considered precarious. Mrs. Bloodgood's mother, Mrs. H. J. Goodwin, is also ill at a private hospital in this city.

AT THE THEATRES.

Empire—The Conquerors.

Melodrama in four acts by Paul M. Potter. Produced Jan. 4.

Eric von Rodeck	William Faversham
General von Brandenburg	E. Y. Backus
Major von Wolfshagen	J. Harry Benrimo
Captain Theobald Korner	Joseph Wheelock, Jr.
Lieutenant Otto Berent	Jameson Lee Finney
Lieutenant Rudolf Heiberg	George Howard
Hugo	Guy Standing
Abbé Dagobert	W. H. Crompton
Jean Baudin	George Fullerton
Merle	William Sumner
Rossignol	John Armstrong
Cri-Cri	George Pierce
Chanteclaire	William Workman
Yvonne de Grandpré	Viola Allen
Jeanne Marie Baudin	Blanche Walsh
Babiole de Grandpré	Ida Conquest
Poulette	May Robson
Anita	Lillian Thurgate
Elodie	Clara Bloodgood
Celine	Madeline Mann
Veronique	Helen Comstock

The "ninth season" of the Empire Theatre Stock company was inaugurated at its home theatre last Tuesday evening, when there was presented, for the first time, The Conquerors, a four-act play, to which Paul M. Potter's name is affixed as author.

The scene is placed in and about the Castle of Grandpré, at Dinan, in Brittany, the night after the battle of Sedan. A detachment of Prussians is quartered in the east wing of the castle, the west wing being occupied by Yvonne and Babiole de Grandpré, whose brother, Hugo, is in the French army. The Prussian officers are of a mind to make merry and the Grandpré wine cellars are being cleaned out rapidly. The young men are all irresponsible, all very careless, but Eric von Rodeck, sub-lieutenant of Uhlans, familiarly known as "the Babe," is the warmest babe in the bunch. Hot times in the old town attain the limit when four Parisian "dancing girls," in charge of a prinked and painted procuress, are invited to sup at the castle. American champagne introduced as an ancient vintage of France makes up the menu. The girls, intended to be shockingly gay, are mild and demure, and Eric bites the back of one of them. The shriveled haridan in charge flirts revoltingly, bidding for laughter and winning only pity and disgust. Eric offers a toast, concluding with the proposition: "France is ours—French women are ours!" Yvonne de Grandpré enters. "French women are not yours!" she cries, dashing a glass of wine in his face.

The scene changes to an inn kept by Jean Baudin, called Bobeche, an absinthe drinker and generally dissolute character. To the inn comes Hugo, brother of Yvonne, disguised as a Prussian soldier. He takes a room and sends a message bidding Yvonne to visit him. She comes, but being followed by the merrymaking soldiers and their disreputable consorts hides in an apartment opposite to Hugo's. Bobeche drunkenly protests against the visitors, but is overruled, and more American champagne is brought from his wine cellar. Eric sees Yvonne at the door of her room, and sends away every one but Captain Korner and Lieutenant Heiberg. He tells them that there is a lone woman upstairs, and announces that they will throw dice to see who shall have her. He wins, and then he names the woman. His companions, bad enough themselves, are outraged. They rebuke him, but he sends them away.

Eric goes to one of the oil lamps and turns out the electric light inside of it. Hugo enters; Eric explains his base purpose, and Hugo, never suspecting the woman's identity, goes his way, with a blessing. Yvonne appears. Eric greets her with portentous politeness, locks the doors and turns out more electric lights in oil lamps. Yvonne strives to get away, but does not comprehend Eric's base purpose until he calmly informs her of it. Frantic, she screams for help, struggles with the unyielding doors and pounds upon the windows. She appeals to his honor, his manhood; she calls upon Heaven to help her; but her captor is unmoved save by his brutish passion. He seizes her and drags her to a chair. Bobeche, sodden with liquor, crawls up from his wine cellar and hides in a corner. Yvonne, realizing that no resistance can avail, falls upon a table as she cries out, "I shall never dare to look my sister in the face!" For some reason unknown, these words bring Eric to his senses. "What have I done!" he groans, as he rushes from the inn. Bobeche, in a sensual delirium, born of absinthe, leaps from his corner and pounces upon Yvonne. She screams and faints. Eric hearing the cry, reappears and kills Bobeche.

Yvonne returns to the castle, believing that Bobeche has been killed in a vain effort to save her honor. Jeanne Marie, wife of Bobeche, fosters this notion and vows vengeance. Yvonne declares that she will avenge the wrong, and taking the knife which Jeanne Marie has brought, she hides in a balcony. A group of peasants, led by the Parisian outcasts, enter unannounced, and the outcasts do a skirt dance in celebration of the French victory at Sedan. The Prussian officers object, the celebrants are driven out, and Jeanne Marie appears to apprise General von Brandenburg that one of his officers has murdered Bobeche. Eric confesses, but declines to say more lest his affair with Yvonne be known. He is told that suicide is the one course left for him, and the officers withdraw. Yvonne, stealing from the balcony, stabs him in the back. He suffers much, and upon sight of his agony, the woman forgets her supposed wrong and her vow of vengeance. He calls for water, and she fetches it. Hugo enters and prepares to shoot Eric, but Yvonne stays his hand. "He is dead!" she says. Eric soon rallies, and permits the escape of Hugo, whose Prussian disguise has been penetrated. A retreat of the Prussians is ordered, but the river is high and a dangerous bridge must be destroyed. Eric, about to be shot, volunteers for this mission, which means almost certain death. As he goes forth, Yvonne, who has proclaimed her love for him, cries: "O, God, bring him back to me!" After the first performance the ending was changed to leave Eric and Yvonne in each other's arms at the final curtain.

It is safe to say that no play more frankly unwholesome has ever been seen on the American stage. Scenes similar to that in the inn have been given before, but never with such complete disregard of decency and such deliberate pandering to the vilest of impulses. Whatever of power might have been shown in the play, whatever of ability in its handling, has been thrown to the winds in the effort to provide a bill which might appeal to morbid curiosity and to base instincts. The peculiar class of persons who read "The Kreutzer Sonata," because it was suppressed, who clamored to see The Clemenceau Case or Orange Blossoms because they were condemned, who answer advertisements of photographs to be sent in sealed envelopes, may care to see The Conquerors, but its production must stand as an unqualified insult to every healthy minded playgoer and to the American stage.

The scramble for "off color" interest has precipitated several glaring improbabilities in Mr. Potter's play. The sudden changes of heart in Eric and in Yvonne are absurd and cause a titter in the house. Melodrama may be overdrawn, it may levy largely upon the imagination, but it must never place the emotions in a grotesque light. Eric's transformation conscience and Yvonne's instantaneous love for the man whom she believes to have ruined her pass the point of the ridiculous. The play, while crowded with action, is inconsistent, written not too well, and its climaxes are never surprising. Its single claim upon public attention lies in its carefully planned, grossly repulsive immorality.

William Faversham and Viola Allen labored conscientiously to make tolerable the leading roles, and their impersonations were highly creditable. Neither has ever acted with more sincerity or force. One must pause to consider the horror that would have befallen had these parts been attempted by players of less skill and refinement. Blanche Walsh was a strong, truthful Jeanne Marie. George Fullerton gave an excellent portrayal of the absinthe soaked Bobeche. Guy Standing made a manly, picturesque Hugo, and Ida Conquest and Joseph Wheelock, Jr., played delightfully in the weak juvenile comedy roles.

May Robson gave a repulsive caricature of the Parisian procuress. Her make-up of clown white, with bright red mouth and heavily blackened eyebrows, suggested Humpty Dumpty gone astray, and her conception of the role was as ghastly as her painted features. Miss Robson is an intelligent woman of sensibility and refinement, and her Poulette was painfully incomprehensible. J. Harry Benrimo and George Howard were capital military men, while E. Y. Backus and Jameson Lee Finney were unhappy in like capacities. W. H. Crompton was an excellent old Abbé; William Sumner and John Armstrong were admirable as sturdy peasants, and George Pierce and William Workman labored bravely in offensively superfluous musical roles. Lillian Thurgate was a comely *demi-mondaine*, but Clara Bloodgood, Madeline Mann and Helen Comstock, as her presumably tempestuous companions, played with the tame helplessness of society girls at a manless Summer hotel.

The scenery was effective, but the stage was managed none too carefully. Electric lights, American upright pianos and American champagne hardly existed in remote Brittany in 1870. The costumes covered an extensive range of the periods of European civilization.

Hoyt's—The Criterion Theatre.

Play in one act by Giuseppe Giacosa, translated by J. I. C. Clarke and Charles Henry Meltzer.

THE RIGHTS OF THE SOUL.

Paolo	E. J. Henley
Mario	A. S. Lipman
Anna	Elita Proctor Otis
Maddalena	Dorothy Usner

Followed by a farce in one act by Augustus Thomas.

THAT OVERCOAT.

Mr. Deming	E. J. Henley
Mrs. Deming	Carrie Keeler
Mrs. Flint	Kate Denin Wilson

And a play in one act by Henri Dumay.

FROM A CLEAR SKY.

Guy Warner	E. J. Henley
Frank Carleton	A. S. Lipman
Helen	Carrie Keeler

The second matinee of the Criterion Independent Theatre, fostered by the *Criterion*, was given last Friday afternoon at Hoyt's Theatre, having been postponed from the preceding Tuesday. The audience was not large, but this may have been due to the postponement.

Three one-act plays were presented, the first being Giuseppe Giacosa's The Rights of the Soul, translated by J. I. C. Clarke and Charles Henry Meltzer. This was a morbid affair, reciting the insane jealousy of one Paolo, for love of whose wife, Anna, a friend had committed suicide. Anna's brother, Mario, essays to discourage the jealousy, but Paolo discovers certain of his wife's letters and he hears of suspicious circumstances through a maid, Maddalena. Anna appears. She is distressed and preoccupied, but avows love for her husband. He taunts and annoys her until, utterly disgusted, she confesses that the suicide was really the only man whom she ever loved. Paolo, raging and despairing, dashes from the scene. The play is a fair sample of the work of the latter-day school of uncomfortable European writers—unwholesome, unnatural, and unnecessary. E. J. Henley acted Paolo with his accustomed skill; Elita Proctor Otis, despite a frightful make-up, gave a splendidly repressed impersonation as Anna; A. S. Lipman was a capable Mario, and Dorothy Usner played Maddalena in soubrette fashion, which was, to say the least, quite out of place.

Augustus Thomas' farce, That Overcoat, told divertingly of the strained relations of Mr. and Mrs. Deming, who have been divorced. Mrs. Deming is stopping with her mother, and a remittance of alimony is overdue. Deming comes to say that he is lonely, and that he can love no one but his wife. She finds in his overcoat pocket a woman's gloves and handkerchief. Deming is confused, but a messenger brings word that he has left the club with another man's overcoat. Then the couple are reconciled. Mr. Henley was a capital Deming, Carrie Keeler was delightfully ingenuous and thoroughly captivating as the wife, and Kate Denin Wilson was a conventional mother-in-law. The farce is cleverly written, and should be immensely popular with amateurs when a needless and somewhat clumsy wine episode has been eliminated.

Henri Dumay's From a Clear Sky was about Frank Carleton, who returns from a shooting match with a prize rifle. His wife, Helen, tells how she has missed him, but she is pained when he says that he has met, at the shoot, one Guy Warner, once the husband of Helen. Warner, a thoroughly disreputable person, appears and insists that Helen shall return to him. She begs him to go away. Carleton orders him off, and the two men do battle. Carleton shoots Warner with the prize rifle. Warner falls, wounded, and Helen runs to his side and kisses him, declaring that he is her first and only love. This was another uncomfortable play, which lost effectiveness through the obviousness of the rifle device and other constructive features. Mr. Henley gave a striking impersonation of the blackguard, Warner; Carrie Keeler was again sweetly attractive, and Mr. Lipman made a manly and honest-looking husband, though he did come in as Frank Carleton carrying a dress suit case marked "H. S."

The plays were mounted with a degree of carelessness to be seen in few productions, even by amateurs, and the first set, supposed to represent an Italian interior, was the same which did duty as a Scandinavian apartment in the preceding Criterion performance, indicating a new and remarkable development in the art of long-distance house-moving.

Knickerbocker—The Countess Valeska.

Romantic drama in four acts adapted from the German of Rudolph Stratz. Produced Jan. 10.

Achim von Lohde	Bassett Roe
Herr von Lohde	H. A. Langdon
Bogun	T. L. Cartright
Tuleikes	T. J. Hart
Roger	Alfred Kendrick
Muechenberg	Donald MacLaren
Lamotta	E. L. Stuart
General Lamarrois	G. W. Anson
Major D'Auzoni	Algernon Tassin
Lieutenant Colet	Frederic Murphy
Grenadier Matthieu	Dodson L. Mitchell
Count Bjelinski	Edwin Howard
Lenski	Martin Daly
Aweyde	Herbert Eaton
Mohammed Bey	James T. Barton
Rustan	Frank Bernard
Nepomuk	Charles W. Butler
Countess Valeska	Julia Marlowe
Elizabeth	Alice Parks
Frau Ursula	Mrs. Sol Smith
Basir	Katherine Wilson

Julia Marlowe was seen last night at the Knickerbocker Theatre in the title-role of a new play called The Countess Valeska, which was adapted for her from a German play called Der Lange Preusse, by Rudolph Stratz, that met with considerable success in Berlin last season.

The story of The Countess Valeska is decidedly romantic, the scenes being laid in Poland on the eve of the battle of Friedland in 1807. This battle is the subject of the famous painting by Meissonier in the Metropolitan Museum of Art.

"It will be recalled that at the period of the play Napoleon was allowing the impression to prevail that he had the interests of Poland at heart, and wished to be regarded as the deliverer of that country. At the close of the opening act, he arrives at the castle of the Countess Valeska, where he is to take up his quarters for the night. Meanwhile the Countess has saved the life of Achim von Lohde (the tall Prussian) by allowing him to masquerade in the eyes of Roger, Marquis of Sturmell, as her overseer.

The theme of the drama is the struggle of patriotism in conflict with the dominating influence of amatory passion. The Countess, on the one hand, has sworn eternal loyalty to Poland, and yet cannot bring herself to betray the man she loves dearer than life itself. Achim, on the other hand, is urged by his father to assist in a plot to assassinate Napoleon, and is confronted with an equally fierce struggle between love, paternal affection, and patriotism. As may be conjectured, this overwhelming element of emotion provides a play of strong dramatic interest, and the dramatist has found no difficulty in sustaining suspense to the final curtain.

Miss Marlowe offered an effective impersonation of the Countess. She was seen to striking advantage in the emotional phases of the role, and also acted with artistic results in the scenes requiring sentiment and occasional touches of comedy.

Bassett Roe gave a manly and telling portrayal to the part of Achim von Lohde, and Alfred Kendrick was capital as the Marquis von Shurmell.

Donald MacLaren is not much of a light comedian, but managed to amuse the audience now and then as the Suabian Captain. Alice Parks as Elizabeth, the girl to whom Donald makes love, proved a fairly good ingenue. Mrs. Sol Smith offered a good character sketch of Frau Ursula.

H. A. Langdon as Herr von Lohde, T. L. Cartwright as Bogun, T. J. Hart as Tuleikes, Charles W. Butler as Nepomuk, E. L. Stuart as Lamothe, G. W. Anson as General Lamarrois, Dodson L. Mitchell as Grenadier Matthieu, and the supporting company in general, all gave satisfaction. The scenes and costumes were in keeping with the requirements of the play.

People's—The Heart of Chicago.

Melodrama in five acts by Lincoln J. Carter. Produced Jan. 10.

Edward Coleman	De Witt Clinton
Robert Sage	
John Ames	Frederic Douglas
Bradley	Allen Hampton
McFadden	James Devlin
William Sage	
Swipes	Frank Weed
Johnson	
Paxton	W. J. Simms
McFarland	W. W. Ashley
Emily Coleman	
Miss Afton	Barbara Douglas
Kittie	
Maggie	Willie Simms
Mollie	
Eugenie	Vera Hamilton

A melodrama with a story full of heart interest, scenic effects unusually realistic, and a cast fully equal to all the play's requirements is what was offered to a crowded house at the People's Theatre last evening. The melodrama was Lincoln J. Carter's The Heart of Chicago, which, though it is in its second season and is being played by five companies in this country and England, has never before been seen in New York.

The conflict between villainy and virtue that forms the story of the drama takes place in Chicago and is full of local color. It is told with sustained intensity, and the interest of the audience never lagged.

Of the cast the best work was done by Frederic Douglas, who as John Ames was forceful and intense, and showed marked ability, without overdoing his work in any instance. Allen Hampton as Bradley gave an excellent character sketch of his drunken yet cunning assistant. Barbara Douglas was satisfactory as the heroine, and Willie Simms was pleasing in soubrette roles. James Devlin handled an Irish character part ably. De Witt Clinton was hardly equal to his roles. W. J. Simms performed two totally dissimilar parts with equal ability.

The scenery was effective and embraced views of Chicago during the great fire and the World's Fair, and a sensational railroad scene. The excellent stage management deserves notice.

Star—A Hired Girl.

Farce-comedy in three acts by Charles E. Blaney. Produced Jan. 10.

Johanna Quinn	James T. Kelly
Lord Green Goods	James F. Dolan
Link Missing	Willis P. Sweatnam
Professor Ver Blotz	John R. Cumpson
Officer Swift	Waldo Whipple
Ref E. Ree	John Munger
Mrs. Ver Blotz	Ida Lenharr
U. Bet Gilbert	Trixie Wade
May Bowery	Rose Sutherland
Silvia Gold	Dorothy Carter
Sue Brette	Stella Bonheur
Katie Tacks	Belle Gold

A Hired Girl was greeted by a well filled house at the Star last evening. The author, Charles E. Blaney, acknowledges on the programme that the piece is devoid of plot and merely a vehicle in which a number of vaudeville artists may display their abilities, and it can easily be seen he has not overtaxed his prolific mind with any attempt to evolve a connected or thrilling story.

What there is to the story is like this: Lord Green Goods is pursued by a female detective, and eventually caught. The pursuit lasts for three acts, and is abandoned at intervals to permit the clever members of the company to do their "turns."

Chief among the specialties is that of Willis P. Sweatnam, the old-time minstrel, whose work is familiar to every one. He gives his well-known monologue in the last act. Throughout the rest of the play his character work is artistic. James T. Kelly has the title-role, that of Johanna Quinn, the hired girl, and though not directly concerned in the plot he is very much in the play. His make-up is excellent. James F. Dolan and Ida Lenharr, well known in vaudeville, have parts in the comedy and acquit themselves well. Their travesty on The Sporting Duchesses won many encores. Waldo Whipple does a tramp specialty which he might freshen up with new gags. Rose Sutherland is a realistic "tough" girl, and dances gracefully in the last act. Trixie Wade is the detective, masquerading as a grisette, and has all requisite chic and attractiveness. John R. Cumpson, Belle Gold, Dorothy Carter, and John Munger are all satisfactory.

The farce contains innumerable songs, one of the best of which was "Jolly Josephine," a catchy air with words of unusual rhythm. When the chorus wasn't singing it was dancing and acting as much unlike Vassar girls (they were labeled as such on the programme) as possible.

The piece, to judge from the reception accorded it last night, will do an excellent week's business.

Third Avenue—The Ladder of Life.

Melodrama in four acts (Anonymous). Produced Jan. 10.

Jack Ellsworth	George Paxton
Dudley Barnes	Basil West
Parker	True S. James
Dennis O'Keefe	Chas. C. Patterson
Percival Dean	Henry Russell
Champagne Charley	Martin Fuller
Dick Springer	Arthur Thompson
Salem Pritchard	Harry Lyons
Mishler, ticket agent	Chas. Carpenter
Toby	Paul Morin
Bill Wood	William Harlitt
Sidney Crane	Frank Howard
Lillian Dean	Emilie Everett
Bats	Fanny Gonzalez
Clarissa Pritchard	Jennie Coleman
Bessie	Gertrude Lowe

The Ladder of Life, which was produced last evening before a topheavy house, is like a thousand other melodramas. It tells the same hackneyed story of a long suffering hero, who is falsely accused of murder by the designing villain, but who finally triumphs and wins the girl, while the villain is led off by the strong arm of the law.

The first act ends with a murder in New York, and the other acts take place at the Grand Central Station, in a saloon in Juneau, on board a ship called *The Golden Hope*, and in a residence in New York, where everything ends happily. The scenery was quite good, and was made by Gates and Morange. The burning of *The Golden Hope* aroused the gallery to a high pitch of enthusiasm.

The murder scene was marred by the failure of the pistol to explode, and the villain was obliged to do up his victim by hitting him with the butt. Then when the heroine came on and said, "I thought I heard a pistol shot!" there was a good chance for the gods to grin. However, the play ran along smoothly enough and everybody got his money's worth in thrills.

George Paxton, who staged the play, enacted the part of the hero in excellent style. He is a thorough master of stage business, and could give the rest of the cast points on ease and grace. Emilie Everett played the heroine with a slight lisp. Fanny Gonzalez was full of spirits as Bats, a newsgirl, and was the pet of the gallery from the start. "Chas." (whether it is Charles or Christopher is not known) furnished the major part of the fun in an Irish part. The play is under the management of Hugo Gerber.

Fifth Avenue—Shore Acres.

James A. Herne and his excellent company returned last evening to the metropolis, opening before a large audience at the Fifth Avenue for a two weeks' engagement in Mr. Herne's master work, Shore Acres. Neither the wonderful success of this truly powerful play, nor the almost countless number of times that Mr. Herne has impersonated Nathaniel Berry, can dim the faithfulness of the drama or the sincerity of its central figure.

In last night's audience were very many who had seen Shore Acres more than once before, and they enjoyed it all again as heartily as upon former occasions. The simple force of the homely rustic scenes, the superb strength of the great melodramatic episodes, appealed as directly as ever, and the applause was hearty and frequent. Few, if any, plays have brought to us a climax so singularly effective as the impressive closing scenes of Shore Acres, during which no word is spoken, and this triumphant achievement was received again with the same enthusiasm as before.

Mr. Herne repeated his powerful impersonation of the simple down-Easterner, a remarkable presentment of a typical character. James T. Galloway won second honors as Joel Gates, and high praise was merited by the entire cast, which included, among others, Robert Fischer, Franklin Garland, Herbert Flansburgh, Phineas Leach, John V. Dailey, Charles E. Fisher, Harry Newman, Master Albert R. Clark, Grace Gayler Clark, Marion Cullen, and Julie A. Herne, the clever daughter of the actor-author, who scored a real success as Helen Berry.

The play was mounted, as always, carefully and elaborately.

Irving Place—Hans Huctebein.

Augustin Daly secured the American rights of Number Nine, or The Lady of Ostend, and by his permission it was given in the original German, for the first time in America, at the Irving Place Theatre, Jan. 6.

In its English form, as reviewed in THE MIRROR of Dec. 25, the scene was changed from Berlin to London. Other than this the alterations in the adaptation were slight. The German title of the play, Hans Huctebein, is a nickname given to a person who has the faculty of getting into trouble.

The cast was made up of the principal members of Manager Conried's stock company, and all contributed to the success of this first night.

A brilliant audience was present, and frequent bursts of applause greeted the performance.

American—The Fencing Master.

De Koven and Smith's opera, The Fencing Master, was excellently given by the Castle Square Opera company at the American Theatre last evening.

Nita Carritte made her first appearance with

this company in the role of Filippa and gave a charming performance.

Grace Golden as Francesca was admirable and added further to the excellent impression she has made during her present engagement.

Oscar Girard was the Pasquino and Arthur Wooley played the Duke. The stage settings were effective and the chorus excellent.

The Castle Square company thus far has shown remarkable versatility. The Queen's Lace Handkerchief, Il Trovatore, and The Fencing Master presented on consecutive weeks for one organization is a big undertaking, and each production has been excellent in itself.

Grand—My Friend from India.

H. A. Du Souchet's farce, My Friend from India, returned to this city last night, and was seen at the Grand Opera House by an audience as merry as it was large.

The company is nearly the same as of yore. Fred Bond plays the pork packer with characteristically unctuous humor, coupled with really careful work. May Vokes is good, as before, and John B. Maher, Bishop Hall, John F. Ward, Nita Allen, Frank G. Parry, Meta Maynard, and Helen Reimer fill out a clever cast.

At Other Houses.

HERALD SQUARE.—The popularity of The French Maid continues unabated.

METROPOLIS.—Shannon of the Sixth has moved uptown, and will entertain North New Yorkers this week.

BROADWAY.—The Highwayman is proving one of the season's greatest successes.

BIJOU.—May Irwin, in The Swell Miss Fitzwell, is drawing crowded houses nightly.

DALY'S.—As You Like It is the offering tonight. To-morrow and for the rest of the week The Merry Wives of Windsor will be revived.

MANHATTAN.—The Ballet Girl, improved in many ways, is still the attraction here.

These bills are also offered: Academy, The White Heather; Lyceum, The Princess and the Butterfly; Fourteenth Street, An Irish Gentleman; Casino, The Telephone Girl; Garrick, The Little Minister; Wallack's, The Salt of the Earth; Hoyt's, The Governors; Empire, The Conquerors; Garden, The Royal Box; Harlem Opera House, The Whirl of the Town; Columbus, A Ward of France.

IRVING PLACE.—Hans Huckebein will be replaced on Thursday by The Bat. The Passing Regiment is the announcement of Saturday.

GOSSIP OF THE TOWN.

Owing to an error in the Toronto papers, it has been reported that Phil McCarthy, of the Land of the Living company, attempted suicide in that city on Christmas Day. The would-be suicide was another member of that company, who was taken to the Toronto Hospital. Mr. McCarthy is naturally annoyed by this false report.

The ballroom of the Astoria was crowded last Saturday afternoon with children of small and larger growth to enjoy the experiences of Alice in Wonderland. The spectacle was given under the management of Miss Amy Baker for the benefit of the Society of Decorative Art. The role of Alice was played very cleverly by Ruth Ashmore.

On Jan. 20 Mrs. Fiske and her company will come to New York from Philadelphia and appear in the second act of Divorçons at the Astoria for the benefit of *Life's* Fresh Air Fund.

Tinker, Sutter and Tate state that the Columbia Theatre, St. Louis, has not been leased, as rumored. "We are foot loose and independent," they inform THE MIRROR, "and our policy is not yet fully determined."

James K. Collier is in Washington. He is the candidate of his party in North Carolina and of the dramatic profession for a consular appointment under the present administration.

D. H. Hunt, manager of the Pike Opera House, Cincinnati, denies the rumor that the stock company season at his house is to be terminated. The Neill Stock company has been unqualifiedly successful, and it will remain at the Pike for the rest of the season.

Isaac Newton, who has managed Madame Sans Gene since its first production, has secured rights to the play from Kathryn Kidder, and will in about two weeks take it out for a tour of popular-price theatres. The company will be practically the same as that which supported Miss Kidder. Mr. Newton is negotiating with Marion Abbott to play the title-role.

E. J. Ratcliffe was granted a stay last week, after having been sentenced to the penitentiary for beating his wife, Alice De Lacy Ratcliffe. Another woman, claiming to be Ratcliffe's wife, is said to be coming from England to press a charge of bigamy.

Gilbert Porteous is to be imported from London to replace Thomas Ricketts in The Ballet Girl.

C. J. W. Roe, manager of the Daniel R. Ryan company, has recovered from his recent illness, and is again at his post. Mr. Roe underwent a painful operation on Dec. 22 at Sandusky, O.

Everett King began yesterday a four weeks' engagement at St. Johns, Newfoundland.

A son was born to Mr. and Mrs. Arnold Reeves at Cambridgeport, Mass., on Jan. 8.

The Salt of the Earth will close, it is said, on Jan. 22.

The Manhattan Stock company disbanded on Jan. 7 at Fort Worth, Tex.

Twelve chorus women of the late Peg Woffington company brought suit in this city last week to recover salaries due from Camille D'Arville. The case was postponed until Thursday in the Eighth District Court.

Dorothy Morton's company closed on Jan. 8 at Ithaca, N. Y.

Mrs. John T. Raymond (Courtney Barnes) has returned to the stage as a member of McKee Rankin Vaudeville company. Mrs. Raymond is a daughter of Rose Eytinge.

The Brother for Brother company, which includes John F. Webber, John F. Bolger, George Fell and Edith Ives had a narrow escape from death at Manchester, N. H., Sunday morning. The hotel at which they stopped caught fire, and was totally destroyed. The company's baggage and personal effects were saved.

The sixth annual dinner of the Sawdust Club will take place at Taylor's Hotel in Jersey City next Friday evening at 8 o'clock. There will be a negro minstrel performance in connection with the dinner, the performers including members of the club and invited guests. Reed and Rothe, of Taylor's Hotel, will officiate as starters in the gastronomical race.

THE MIRROR'S ANSWER

To the Complaint in a Suit for $100,000 Alleged Damages.

Harrison Grey Fiske's answer in the suit to recover $100,000 for libel brought against him by Al. Hayman and others, in consequence of articles published in THE DRAMATIC MIRROR, was served on the attorneys for the plaintiffs on Thursday, Jan. 6. The text of this answer follows:

SUPREME COURT, COUNTY OF NEW YORK.

AL. HAYMAN, CHARLES FROHMAN, SAMUEL F. NIRDLINGER, J. FRED ZIMMERMAN, MARC KLAW, AND ABRAHAM L. ERLANGER...Plaintiffs,

against

HARRISON GREY FISKE....Defendant.

The defendant, Harrison Grey Fiske, in answer to the plaintiffs' complaint, alleges:

FIRST:—That he admits the allegations contained in the First paragraph or subdivision of the plaintiffs' complaint, wherein it is alleged and set forth that the defendant was engaged in the business of publishing and circulating a certain paper known as THE NEW YORK DRAMATIC MIRROR, which said paper was published and circulated in a large number of cities throughout the United States of America, and especially among persons engaged or interested in the theatrical business or profession, and at all the said times was and still is the editor and sole proprietor of the said paper, THE NEW YORK DRAMATIC MIRROR.

SECOND:—That the defendant has not any knowledge or information sufficient to form a belief as to the allegations contained in the Second paragraph or subdivision of plaintiffs' complaint, wherein it is alleged and set forth that plaintiffs were engaged in the business of leasing, operating and managing theatres and places of amusement throughout the United States, and supplying theatres and places of amusement with theatrical attractions.

THIRD:—That the defendant has not any knowledge or information sufficient to form a belief as to the Third paragraph or subdivision of the plaintiffs' complaint, wherein it is alleged and set forth that on or about the 31st day of August, 1896, the plaintiffs entered into an agreement to become copartners in business and profession of theatrical managers, or are now copartners in said business or profession.

FOURTH:—The defendant in answer to the Fourth paragraph or subdivison of the plaintiffs' complaint admits that the said plaintiffs are denominated and styled as a Theatrical Trust, and ever since and at all the times hereinafter mentioned the term "Theatrical Trust" has throughout the theatrical profession, and among all persons engaged or interested in the theatrical business and generally by the public and by all persons been understood to mean and designate the said plaintiffs as mentioned in the complaint in this action.

FIFTH:—The defendant in answer to the Fifth paragraph or subdivision of the plaintiffs' complaint admits that a certain article was published in the said NEW YORK DRAMATIC MIRROR, but denies that the said article is correctly or truly set forth in the plaintiffs' complaint in this action, or that the said defendant did publish the same maliciously, or with intent to injure the plaintiffs or either of them in their good name, fame, and reputation, and denies that the said article is false, defamatory, scandalous and malicious libel, as in said complaint set forth.

SIXTH:—The defendant for a further and separate defense, upon information and belief, alleges: That the supposed libel as set forth in the plaintiffs' complaint in this action is true, as in said article set forth, and that at the time alleged in the plaintiffs' complaint and at the time of the publication of the supposed libel, on the 30th day of October, 1897, the said Al. Hayman mentioned in the complaint in this action was not a person of good name, fame, and reputation, and that he did with his co-plaintiffs unite together to manipulate and control the amusement business for his and his co-plaintiffs' gain, and that he and his co-plaintiffs did by a system of double dealing and false pretenses and misrepresentations to the public and those engaged in the theatrical business unite and band together by wrongful and improper expedients as mentioned in the said publication, and did make false, misleading, and fraudulent statements and representations to the public and those engaged in the theatrical business, as hereinafter particularly set forth.

That the said plaintiff, Samuel F. Nirdlinger, carries on business in the city of Philadelphia, in the State of Pennsylvania, and other places throughout the United States, under the false and fictitious name of Nixon, and that he in connection with one of the plaintiffs in this action by name of J. Fred Zimmerman have carried on business and do carry on business under the name of Nixon and Zimmerman, which is not the real and true name of the said Nixon, but is for the purpose and with the object of deceiving the public and those engaged in the theatrical business, so that the real identity of the said Nirdlinger may be concealed from those engaged in the theatrical profession.

Defendant further alleges that the said J. Fred Zimmerman, the co-partner of the said Samuel F. Nirdlinger, is not a person of good name, fame and reputation, as in the said complaint set forth, and that he with the said and assistance of the said plaintiff, Nirdlinger, has, while engaged in the theatrical business in the city of Philadelphia, caused excessive charges to be made to those engaged with the managers in the hiring of their said theatres by presenting fictitious bills for advertising beyond the real amount paid by them for the same, and beyond the actual amount expended by them, and so demanding from the said managers the amount of said overcharges.

That the said plaintiff, J. Fred Zimmerman, with the aid of the said plaintiff, Nirdlinger, while proprietors of certain theatres in the city of Philadelphia, did rent the same to managers of theatrical companies, and while performances were being given by said managers in said theatres of said Zimmerman and Nirdlinger did require and cause to be issued to them certain tickets of admission known as complimentary tickets which were not to be sold by the said Zimmerman and Nirdlinger or revenue realized therefrom, but that the said J. Fred Zimmerman and said Nirdlinger did in violation of their understanding and agreement with the said managers occupying said theatres of the said plaintiffs and without the knowledge and consent of the said managers of said theatrical companies cause said complimentary tickets to be sold, and appropriated the proceeds to their own use, contrary to their agreement and understanding with the said managers of said theatres.

Defendant further alleges that the said plaintiff Marc Klaw did enter into a copartnership with his co-plaintiff, Abraham L. Erlanger, and that the said Erlanger is not a person of good name, fame and reputation, but that, on the contrary, the said Abraham L. Erlanger has been arrested and convicted of crime in the State of Pennsylvania.

The defendant further alleges, upon information and belief, that neither or any of the said plaintiffs have been injured in name, fame or reputation, but on the contrary that the name and reputation of each of the said plaintiffs has been truly set forth in the said articles mentioned in the plaintiffs' complaint.

SEVENTH:—The defendant for a further defense and in justification alleges upon information and belief that the said plaintiffs did create and form a Theatrical Trust whose object and purpose has been and is to monopolize the production of theatrical performances throughout the United States in and by which the said plaintiffs did harass, annoy and conspire against those engaged in the theatrical business in the United States and in the legitimate conduct thereof by exacting large sums of money in the form of percentages from them as a condition to allow productions to be produced at the various theatres controlled by them throughout the United States, and refusing to allow managers or persons engaged in the theatrical business or in the legitimate conduct thereof to present any play or drama who should refuse to abide by the terms and conditions and contracts as stated by the said Trust, and make it impossible for any manager to produce theatrical productions without consenting to the terms and conditions so imposed by the said plaintiffs, and for any actor or actress who refuses or declines to become connected with or to agree to the terms of the said Trust to carry on his or her business as such actor or actress or to obtain engagements at theatres controlled by the plaintiffs.

EIGHTH:—The defendant further alleges upon information and belief that the article contained in THE NEW YORK DRAMATIC MIRROR is true, and that the said plaintiffs have so manipulated the amusement and theatrical business for their sole gain and interest that they have caused to be represented to the public in various cities throughout the United States that certain plays and productions would be produced as presented by them in the city of New York, and cause the public in the various places in the United States to attend the said productions and presentations upon the said representation that the same were performed by the same company and the same actors and actresses who produced the same in the city of New York, and that the said representations so made by the said plaintiffs were false and untrue, and on the contrary that they have refused and failed to produce or allow the said actors or actresses so forming part of said companies which have been engaged in the said productions in the city of New York to appear in the various localities of the United States, notwithstanding that they did represent that they were to be produced by the same actors and actresses who had so performed in the city of New York, and who appeared in the said theatrical productions.

Deponent further alleges upon information and belief that upon their said statements and representations that the said plays, dramas, and productions were produced by the same persons who had acted therein in the city of New York did cause the public at the various localities in the United States to pay exorbitant sums for admission to the production of said performances, when in truth and in fact the same were performed by persons other than those whom the plaintiffs represented would appear upon the production of the same.

NINTH:—The defendant, as a partial defense, and in mitigation to the alleged cause of action set forth in the plaintiffs' complaint, further alleges: That he is the proprietor of THE NEW YORK DRAMATIC MIRROR, and that he did, in behalf of the public and those engaged in the theatrical business or profession in the United States, set forth a fair and true statement in the said publication of the object and purpose of the said Theatrical Trust, as composed of the plaintiffs in this action, as current public news which he verily believed to be true, and that the object and purpose of the said Theatrical Trust, as composed of the plaintiffs in this action, was, as defendant alleges upon information and belief, to band together, and that they did band together by controlling and having the management of the principal theatres throughout the United States, and thereby precluding any person from performing in any such theatre as controlled by the said plaintiffs in the various cities throughout the United States except upon their consent, and only upon such terms and conditions as said plaintiffs, composing said Theatrical Trust, might impose, and that by reason thereof it became impossible for any manager of any theatrical production, or the manager of any theatre, or any actor or actress who refused or declined to become connected with or dominated by the said plaintiffs as such Trust to carry on his or her business, or to obtain engagements at any theatre or in any theatrical production, or to produce the same, throughout the United States, except upon the demands and requirements and conditions so imposed by the said plaintiffs.

That the said plaintiffs, by reason of such demands, conditions, threats and menaces made to those engaged in the theatrical profession, precluded them from performing their occupation without agreeing to the terms and conditions so imposed by the said plaintiffs, to the prejudice and injury of the said persons engaged as managers, or actors and actresses, in the dramatic profession.

TENTH:—The defendant, as a partial defense, and in mitigation to the alleged cause of action set forth in the plaintiffs' complaint, upon information and belief, further alleges: That the said plaintiffs, as such Theatrical Trust, have represented to the public throughout the various localities of the United States where dramatic productions were controlled by them, and at the various theatres managed or owned by them, that the said productions so produced were composed of the same performers who were engaged in the city of New York, and did by reason thereof cause to be paid larger prices for admission to the various theatres so controlled and managed by them, and that the said statements and representations so made by the plaintiffs constituting said Theatrical Trust were false, and known by said plaintiffs to be false when made, and were made with the intent to deceive the public, and on the contrary the said plaintiffs did neglect to present the same at the various places, and to present the said companies and the same character of plays or actors and actresses so represented by them to be engaged in the said productions in the city of New York, but on the contrary, were different actors and actresses from those which they had agreed and advertised to the public to produce, and did at the same time exact larger prices for admission and entrance to their theatres in the same manner and to the same effect as if the said original productions as performed in the city of New York were to be performed, all to the prejudice and injury of the said public and those engaged in the theatrical profession.

ELEVENTH:—The defendant, in answer to the second cause of action set forth in the plaintiffs' complaint, repeats all the allegations contained in the First, Second, Third, Fourth and Fifth paragraphs or subdivisions of the defendant's answer to the complaint, and pleads all the defenses set forth in the answer to the first cause of action to the said second cause of action with the same effect as if the same were fully set forth in this answer to the second cause of action as set forth in the plaintiffs' complaint.

The defendant for a further and separate defense, alleges, as a partial defense, and in mitigation of any damages to which the plaintiffs might otherwise appear entitled by the reason of the said supposed libelous articles mentioned in the plaintiffs' complaint, that at various times in the month of October, 1897, there was published in the city of New York in a paper known as the *New York Musical Courier*, in the Buffalo *Sunday News*, in the Rochester *Democrat and Chronicle*, in the Buffalo *Evening News*, and Chicago *Evening Post*, and other newspapers, in substance the matters set forth in the plaintiffs' complaint, as current news, which this defendant verily believes to be true.

WHEREFORE, the defendant demands that the plaintiffs' complaint be dismissed, besides the costs of this action.

ABRAM KLING,
Attorney for Defendant.
96 Broadway, New York city.

City and County of New York, ss:

HARRISON GREY FISKE, being duly sworn, deposes and says: That he is the defendant in the above entitled action; that he has read the foregoing answer and knows the contents thereof and that the same is true of his own knowledge except as to the matters therein stated to be alleged upon information and belief and as to those matters he believes it to be true. HARRISON GREY FISKE.

Sworn to before me this 5th day of January, 1898. J. HOWARD WILLETT,
Notary Public, N. Y. Co., 54.

REFLECTIONS.

Walter Howe has been engaged to replace Fritz Williams in the Never Again company.

THE MIRROR has received from Simon Nahn, of the National Chemigraph Company, a pictorial calendar which artistically reproduces, by the process which that concern has made, a notable number of famous paintings. Although relief plates are used the effect closely resembles the photogravure process. The Chemigraph Company has also produced recently a bas-relief of the Davenant bust of Shakespeare, which was pictured as a MIRROR supplement some time ago. The reproduction is remarkably fine.

Julia Arthur and her company, the Misses Kieckhoefer, Marie Stori, Harriet Cady, Anna Vernon Dorsey, and Augustus Thomas, participated last Thursday in a "musical and dramatic breakfast," at the Astoria, in aid of *Life's* Fresh Air Fund.

A dispatch received in this city last Friday announced that the Columbia Theatre, at San Francisco, had been damaged by fire. Friedlander, Gottlob and Company telegraphed THE MIRROR yesterday that the house would reopen on Jan. 31 completely repaired.

Charles Coghlan spoke before the curtain at the Fifth Avenue Theatre last Saturday evening. It was said to have been Mr. Coghlan's first speech to an audience.

A strike was threatened last week by the members of the Brooklyn Park Theatre Stock company, who objected to "two a day" and rehearsals for weekly change of bill. At the theatre yesterday it was said that matters had been satisfactorily arranged.

Virginia Dreher, formerly of Augustin Daly's company, is seriously ill with consumption, and has been removed from her home in Chicago to Colorado, in the hope that a change of climate may benefit her.

Mrs. Barney Wiliams and her charming daughter, Mrs. George Mitchell, gave the first of a series of receptions at Mrs. Williams' handsome residence in West Seventy-second Street on Wednesday last.

Rumor has been busy the past week concerning the probability of A. M. Palmer taking charge of the Murray Hill Theatre, recently vacated by Frank B. Murtha. At the office of the Goelet estate, to which the theatre belongs, it was said yesterday that Mr. Palmer had made a bid for the Murray Hill, but nothing had been decided as yet.

A Bachelor's Romance, Martha Morton's play being given in this country by Sol Smith Russell, was successfully produced last Saturday by John Hare at the Globe Theatre, London.

Down in Dixie will close its season on Feb. 6.

Maurine Belmont has resigned from Killarney and the Rhine.

CUES.

"Aunt" Louisa Eldridge made a hit at the stage children's Christmas festival by appearing on the stage and politely requesting every lady in the audience "under forty years of age" to remove her hat. It is needless to say that every big hat was at once removed. "I am delighted to see so many young ladies," remarked "Aunt" Louisa, as she retired with a round of applause.

Jessa Hatcher (Mrs. Frank Dayton), who plays the part of Alethea Layson in In Old Kentucky, sustained a severe fall on Dec. 29 at the Grand Opera House, Kansas City. The accident occurred just as the curtain fell at the end of the third act. Mrs. Dayton, though suffering great pain, played her part in the last act until the last scene, when she was unable to proceed any further. She now wears her arm in a sling, and in spite of the intense pain pluckily continues to play her part.

THE MIRROR has received holiday greetings from a number of its friends and readers including Mr. and Mrs. Kendal, "Biff" Hall, Cal Stone, Henry H. Winchell, H. Munroe Ford, Harry Earl, Alexander B. Ebin, Adele Purvis Omri, Imro Fox, W. E. Burgess, Joseph Howard, Jr., Andreas Hartell, superintendent of the Edwin Forrest Home, Henry Bagge, Louis Vallot-Duval, Charles Fales, Jr., Esther Lyons, Richard Pitrot, Max Eliot, Lorimer Stoddard, Fred Feigl, and scores beside.

The Christmas number of the *Tammany Times* is issued in a spirit of triumph, quite natural under the circumstances. The cover is a really artistic and striking piece of work, and the pictures and letterpress are of a superior order.

The Wolves of New York has closed. Mr. Grover disclaims responsibility for the closing.

It is said that Walter Jones has three offers to star next season—one in an opera by Sousa, called Her Majesty, another with a wealthy Cincinnati stove manufacturer as backer of a play to be written by Henry Guy Carleton, and the third made by Frank Perley, who has a comic opera in view.

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.

THE VAUDEVILLE STAGE

A GREAT ANIMAL IMPERSONATOR.

CHARLES LAURI.

Above is a picture in character of Charles Lauri, the celebrated animal impersonator and clown, of England. Mr. Lauri has held supremacy in this peculiar line of work for many years, and his services are always in demand, especially around holiday time, when he is needed for some big pantomime production. This year he is playing the principal comedy part in Puss In Boots, at the Prince's Theatre, Manchester.

THEATRES AND MUSIC HALLS.

Pleasure Palace.

Nance O'Neil and McKee Rankin are the stars this week, presenting a condensed version of Camille. Laura Moore, the comic opera prima donna, makes her vaudeville debut. Odell Williams makes his first uptown appearance in his sketch, The Judge. The others are Professor J. Page Buckley's troupe of twenty educated horses, which make their vaudeville debut; Frank Lawton, the whistler, who has been in Australia for several years; the Everett Trio, acrobats and jugglers; the Whitney Brothers, musical artists, and Presto, dancer; Sam and Kitty Morton, and little Clara Louise Morton, singers and dancers; Louise Montrose, comedienne, who makes her vaudeville debut; the Harringtons, comedy duo (first time in New York), and Fred Roberts, comedian.

Koster and Bial's.

Charmion, the sensational trapeze performer, is in her fifth week. Madge Ellis and Daisy Mayer are in the final week of their engagement. The others are De Bessell, clay modeler; A. L. Guille, tenor; Irma Orbasany and her trained cockatoos; Juan Caicedo, wire walker; Delmore and Lee, gymnasts; the Three Polos, acrobats; Silvers and Emerie, flying performers, who come direct from Australia, and the De Kock troupe of acrobats.

Tony Pastor's.

The bill includes Tony Pastor, Joseph J. Dowling, and Myra Davis Dowling in A Pillar of Salt, by Katherine E. Rand; Smith and Cook, comedians; George Evans, "the Honey Boy;" Carrie Scott, the original tough girl; the Leon Sisters, acrobats; Clarice Vance, vocalist; the Lavelles, eccentric dancers; the Craig Trio, bell ringers; Stewart and Gillin, boxers; the Deaves Automatons; Three Sisters Helston, dancers; Minnie Rinehart, comedienne; David Hilton, the Rube bicyclist, and O. K. Sato, juggler.

Weber and Fields' Music Hall.

Pousse Cafe continues with its big cast and Bessie Clayton as a special feature. The olio is furnished by Hilda Thomas and Frank Barry, comedy duo; John W. Ransone, comedian, and Loro and Page, acrobats.

Keith's Union Square.

Tony Wilson, a European acrobat and bar performer, who has been especially imported for the Keith circuit, makes his American debut this week. Others in the bill are Lew Dockstader, who has not been seen on the Keith stages in many months; the Midgeleva, who recently returned from Africa; Lina Pantzer, wire walker; Jewis, the equestrian baboon; Wood and Sheppard, musical comedians; Hugh Stanton and Pauline Willard in The Bargain Fiend; Ray L. Royce, comedian and mimic; Mauzx and Mazette, comedy acrobats; Alburtus and Bartram, club jugglers; the Silvers, illustrated songs; the Review Four, comedians; Edna Collins, whistler; Bud Snyder, William Rowe, Virginia Sassward, and others.

Proctor's.

Annie Yeamans, Johnnie Wild, and Dan Collyer make their first appearance as a trio in a new sketch based on Chimmie Fadden and arranged by Edward W. Townsend, the author. The other features are Gantier, in his aerial horse act; Fillis' trained dogs, the Living Pictures, with new subjects; Bobby Gaylor, Irish comedian; James Thornton, raconteur; Will S. Rising, descriptive vocalist; the Blondells, in their "kid" sketch; Jerome and Bell, comedy duo, and others.

Harlem Music Hall.

The bill includes Frederick Hallen and Mollie Fuller, Leona Mitchell, Lew Hawkins, Eckert and Berg, Seely and West, the Blondells, Burt Jordan, and Reno and Welch.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—Sam Devere's company has returned for another week in town.

THE LONDON.—Al. Reeves' Burlesque company opened last evening a week's engagement at this house.

MINER'S EIGHTH AVENUE.—Jermon's Black Crook Extravaganza company is in the city again for a week.

THE OLYMPIC.—John L. Sullivan and his burlesque company began last evening a big week in Harlem.

LAST WEEK'S BILLS.

KOSTER AND BIAL'S.—Irma Orbasany and her troupe of trained cockatoos were seen here for the first time. The feathered performers have been carefully trained by their pretty mistress, and their cute tricks were received with much applause. George Evans told a few new local gags, and sang his old standbys, "The Honey Boy" and "Standing On the Corner." Madge Ellis continued her engagement and introduced some of the latest English songs. De Bessell molded his figures as successfully as ever. Daisy Mayer showed how a young Southern darky can enjoy himself when he starts in. Sharp and Flatt combined fun and harmony in interesting proportions. Monsieur Albert A. Guille sang some operatic selections in superb style. There were five acrobatic acts on the bill, including the flying ring act of Pablo Diaz, Juan Caicedo's wonderful wire performance, the neat head balancing of the Carpos Brothers, the comedy twists of Johnson, Davenport and Lorella, and the sensational disrobing trapeze turn of Charmion. Max Gabriel's orchestra, as usual, furnished some excellent selections.

PLEASURE PALACE.—A bill remarkable for the number of novelties and headliners drew large audiences throughout the week. Estelle Clayton made her vaudeville debut, assisted by George Walton and Frank L. Davis, in a one-act sketch called A Visit from Venus, which was adapted from F. Anstey's novel, A Tinted Venus. The story is very much like Niobe. The same idea of the statue which comes to life is used, and the funny incidents are built around the statue's lack of knowledge of things of the present day. Miss Clayton made a good appearance in her white draperies and spoke her lines well. Mr. Walton worked very hard as the cockney hairdresser, and put in lots of action. Mr. Davis played three parts, a detective, a dude and a burglar, and gave a very neat character sketch of each one. The grand opera of Carmen, boiled down to twenty-five minutes, was presented by a company including Signor Tagliapietra, Jay C. Taylor, Frederick Regas, George De Winter, Isabella Bennett, Angele Ricci, and Mlle. Arlini, who made her American debut. The turn was under the direction of William Parry, stage-manager of the Metropolitan Opera House, who saw that everything ran off smoothly. There was a good sized chorus, and the chances are that the experiment cost Mr. Proctor a good deal of money. Mr. and Mrs. Augustin Neuville were seen for the first time in New York in their travesty on The Lady of Lyons. The lines, situations and business are all good, and the travesty was well presented by the stars, who know how to bring out its best points on account of their previous training in the drama. Fordyce, an Australian performer, made his first appearance in New York, presenting a novel act. He has an orchestra made up of dummies, each member of which plays a different instrument. Fordyce sits behind them, and by working hard with hands, feet and mouth makes the wooden orchestra produce music. It is not very good music, to be sure, but it is as good as a great many real live orchestras can play. Mr. Fordyce plays the violin, the harmonica, the zither and other instruments, and furnishes the air while the dummies keep up the accompaniment. He is also a ventriloquist and got two of the figures to sing while they played their own accompaniments. The act is unlike anything ever seen here before, and will probably succeed on account of its originality and novelty. Press Eldridge received a very hearty welcome, and had to respond to several genuine encores. He sang his new songs with great gusto, and seemed to be having just as much fun as the people in front. McMahon and King, a dancing team in black face, made their first appearance in New York. Their dancing was a good deal newer than their jokes, and their intricate steps were approved. Hugh Stanton and Pauline Willard presented A Bargain Fiend with considerable success. Mr. Stanton ought to pay a little attention to his enunciation, which is at times dreadfully indistinct. Charles Wayne did some funny falls and made some remarks which were funny only on account of the way he made them. Howe, Wall and Walters' musical act made a big hit. The Adolphi Trio won applause for their many daring feats on the high bars of their novel apparatus. Juno Salmo twisted himself into all sorts of shapes and untwisted himself again with ease. O'Rourke and Burnett did some buck dancing in wooden shoes, which found favor.

HARLEM MUSIC HALL.—The programme this week had as its chief feature Francesca Redding, assisted by Frederick Backus, in A Forgotten Combination. The bright comedietta repeated the success it made at the downtown houses. Miss Redding was seen to advantage, and Mr. Backus gave her good support. Halliday and Ward had some good rapid fire gags, and some rather ancient parodies. The five Nosses played a variety of instruments. Gracey and Burnette's sketch was well received. Mabel Russell was a pleasing soubrette. The other acts were those of Melville and Conway, Allyn and Lingard, Dixon, Bowers and Dixon, and Mais and Demosa. The house seems to be well established and the attendance is good.

PROCTOR'S.—Nance O'Neil and McKee Rankin, who enjoy the distinction of being the only performers who have played two consecutive weeks at this house this season, appeared in a scene from Leah, the Forsaken. It was the scene which takes place in the churchyard, concluding with Leah's curse. Interest centred in Miss O'Neil's work, and the respectful attention given her as she poured out the torrent of angry words at her faithless lover was ample proof of her talent and her popularity. This is about the most serious bit of work so far seen in vaudeville, and it made a hit. This fact need not encourage every legitimate star to try to do something similar. The vaudeville loving public likes its tragedy in homeopathic doses. George Fuller Golden came on after this scene, and it took him several minutes to rouse the audience out of the gloomy mood into which they had fallen under the spell of Miss O'Neil's art. Frederick Hallen and Molly Fuller were in fine form and made a pronounced hit in their little farce, A Fair Exchange. Louis Royce and Josie Intropodi sang and joked in a travesty sketch called Only Engaged. Tom Lewis and Charles M. Ernest kept the people laughing throughout their old fashioned sketch, which is better than some which are alleged to be up to date. The Baggessens wasted about three dozen plates by letting them fall on the floor, but they got a laugh with every broken plate, so perhaps they are justified in their destruction of china. Florence Moore, a soprano with a pleasing appearance and a good voice, succeeded in winning applause with her selections. Unlike most sopranos, she introduced a little stage business in her songs, and even went so far as to sing a drinking song, which she rendered excellently. Smith and Cook were successful in their efforts to amuse. Lawrence and Harrington gave their very familiar "spieler" act. Others on the bill were Marty O'Neil, Dick, Dick and Dickie, the Lorraines, Val Vino, and Jessie Merrillees. The living pictures finished their fourteenth week. The attendance continues very large.

KEITH'S UNION SQUARE.—Joseph Hart and Carrie De Mar continued to win laughs and applause with their clever work in Mr. Hart's sketch, The Quiet Mr. Gay, which is full of bright songs, sayings and dances. Jessie Franko, the well-known violinist, made her vaudeville debut. Her selections were of a semi-classical order, and still were tuneful enough to be appreciated by the general crowd. Mr. and Mrs. R. J. Dustan, assisted by J. Brandon Tynan (who appeared by permission of Daniel Frohman), Helen Remsen, and J. A. Longley, were seen in a one-act farce called When A Man's Married, by Julian Field. The piece was played briskly, and laughs were frequent throughout. Mr. and Mrs. Dustan were clever in their parts of the loving couple, and Mr. Tynan and Miss Remsen acted the quarreling man and wife to perfection. Mr. Tynan's work deserves special notice. Mr. Longley played the conventional servant in the usual way. Leo Dervalto ascended to the flies on a spiral incline while standing on a revolving ball, and the applause which followed his safe return to the stage was loud and long. The act looks very risky, but Mr. Dervalto seems to enjoy his work. Stanley Whiting illustrated the mysteries of rag time with his colored assistant, and won his usual encores. Marie Heath made one of the biggest hits of the bill in spite of the fact that she has no new songs. If she would take the trouble to learn new comic songs, and sing them in her own peculiar way, she would be near the top of every bill in big type within a few months. Evans and Vidocq chatted in their merry way, and kept the house in splendid humor. Stinson and Merton were equally successful in their act, which has been improved by the addition of one or two new gags. Maud Beall Price was applauded for her imitations. The Seven Reed Birds were seen to advantage in their new act, which is the best thing they have done so far. Others in the bill were Reid and Kennedy, Iler, Burke and McDonald, Pat and Mattie Rooney, Lillian Jerome, and the Pantzer Trio.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—All sorts of new gags and novel business are added almost every week to Pousse Cafe, the rollicking burlesque, and the consequence is that people go to see it again and again, and never tire of its many beauties. Sam Bernard has made a big hit, especially in the scene where he impersonates La Pooh Pooh, the doll. Peter F. Dailey is more flippantly funny than ever, and Ross and Fenton, John T. Kelly, and Weber and Fields run a neck and neck race for laughs. Bessie Clayton's dancing specialty is one of the brightest features of the burlesque, and she receives plenty of applause and encores. The olio included Lew Dockstader, who made remarks on politics, girls, and other interesting things in his own happy way; Charles T. Aldrich, who gave a half hour comedy juggling act in ten minutes, and Gertrude Mansfield, who sang some solos very nicely.

TONY PASTOR'S.—The Four Cohans returned for a week and of course received a warm welcome. Owing to the fact that George had a bad cold, they put on his new sketch, The Professor's Wife, instead of Money to Burn, as in the new piece he has no lines to speak. The burden of the work in the new sketch falls on the shoulders of the elder Cohans, and they acquitted themselves admirably. Josephine sang a song, and introduced a novel dance, as well as her famous doll dance, which is a rare treat. George's eccentric dancing made a big hit, as usual, and the usual recalls and encores were accorded the whole clever family. A novelty in the shape of two trained terriers, shown by a Mr. Rucco, pleased the women and children especially. The animals are very small and have been taught entirely by kindness to obey their master. Edwin R. Lang has improved wonderfully of late and made quite a hit last week. He recited a serious poem and won a good round of applause with it. Francis J. Bryant sang some songs which were original, and told some stories which were not, making a good impression between them. Polk and Kollins played everything from rag-time to grand opera on their banjos. The Powers Brothers did some excellent comedy tricks on bicycles. Myrtle ("Luckie") Thurlow, whose portraits in the lobby were very "swell," sang some songs, assisted by some black boys. Others on the bill were Louise Dempsey, Gorman and West, Post and Clinton, the Barlow Brothers, Collins and Dailey, the Wilsons, and Tony Pastor, who had several new songs. Menchen's kinoptikon was also a feature.

LILLIAN BURKHART'S SUCCESS.

Clever Lillian Burkhart, who has been playing for the past five weeks in Chicago, will return East on Jan. 31, and will open at the Pleasure Palace. Miss Burkhart's success in Chicago, Cincinnati, and St. Louis, and in fact on the entire Western circuit, has been extraordinary. The various managers with whom she has played have pronounced her little comediettas the very best legitimate sketches they have ever played, and George Castle, John D. Hopkins and D. H. Hunt have booked her for a return to their circuit of theatres. Owing to her Eastern engagements she will not be able to open again in Chicago until the latter part of April. On Feb. 14 Miss Burkhart will produce an entirely new and original fairy play entitled The Lady of the Rowan Tree, a Hallowe'en Idyl, by Grant Stewart. The idea was suggested to Mr. Stewart by the Lady of Avenal in Sir Walter Scott's novel, The Monastery. Mysterious light effects and effective music are being arranged for the production. Miss Burkhart, who has been kept constantly busy since her return from Europe early in September, is now booked up to the middle of July. She deserves her success, as she is a conscientious artist and is, in addition to this, a wide awake business woman.

END OF THE BIOGRAPH'S RUN.

The American biograph, after a successful run at Keith's of almost a year, has been taken off. It has been one of the strongest features ever presented in vaudeville, and its remarkable run is proof of its popularity. The novelty has worn off, however, and the public is waiting to be surprised and pleased with some new invention. Busy brains are at work, and the chances are that something will be shown soon which will throw the moving picture machines into the shade.

Sit there, old Turk—there on the street so cold,
And hearken to the tale I would unfold:
When nations would rejoice, throughout their ranks
Thy carcass serves as offering of thanks;
Thou hast been fed and cared for tenderly
As any prince or king might wish to be,
And in thy nest, all lined with down and straw,
Thou hast been safely housed to sleep and snore.
The Bird of Freedom, perched on some tall tree,
With hungry glance looked down and envied thee.
Thou wert the king of all the barnyard herd—
I doff my hat to thee—thou art a "bird."
To-morrow with a platter for a bed,
At table thou shalt be the honored head.
The hungry boarder who expected pork
Will marvel when, with long pronged fork,
The landlady shall ask each famished guest:
"Which portion is preferred, the limb or breast?"
Thy giblets shall be chopped up, fine and nice,
And cover every steaming, juicy slice.
I may be full to-night, old Turk,
But wait till cookie gets in her fine work.
Then thou shalt be puffed out and stuffed so fine
That my "load" will not be a patch to thine;
Then each and every one a cup will fill,
And drink to thee a bumper with a will.
Then thou shalt be indeed part of myself,
And Mary 'll put what's left out on the shelf;
And that shall be thy "finish?" Say not so.
Another day must follow. Thou must know,
The boarders shall assemble as before,
And thou must serve as food for them once more,
Cut into strips and served up cold as ice.
Again we'll smack our lips and say, "How nice!"
And that's thy "exit?" Let me say thee nay!
For time rolls on—there's still another day.

The boarder's face may wear a look of pain,
But through thy mask he'll know thee once again;
Then, while the polished blades 'gainst platter clash,
He'll welcome thee this time as savory hash.
Cheer up, old pard! Cast off thy look of gloom!
He speaks the truth who prophesies thy doom.
Hold up thy head and smile, nor look so glum,
And hearken to the chapter that's to come.
The week has past—festivities are o'er,
The mistletoe and holly bloom no more.
The tall pine tree with baubles, lights and toys,
That so delights the hearts of girls and boys,
Is vanished. History! Forgot!
Is this to be thy fate? Well, I guess not!
A week may pass, a fortnight come and go,
And holidays lie buried 'neath the snow,
But thou shalt linger longer with us yet—
First roast, then hash, then served up in croquette—
Thus mightiness is made to bend and stoop—
Thy carbonaceous bones shall furnish soup!
Although my "load" is much for me to carry,
I'll help thee, too—we must not longer tarry.
Too often have thy charms this night been toasted,
So let us journey home—and both get "roasted."

JOHN L. ENTERTAINS IN AN ASYLUM.

On Tuesday afternoon, Jan. 4, John L. Sullivan, accompanied by his manager, William H. Sherwood, and his company, were taken in four large sleighs to the State Homeopathic Hospital for the Insane at Middletown, N. Y., where they gave an entertainment for the patients. Those who assisted Mr. Sullivan were: Dar mody, Charlotte St. Felix, the Darling Sisters, Ed B. and Rolla White, Will and Edith Browning, Bagley and Lee, Clara Bagley, Petching Brothers, and W. H. Cowan. Music was furnished by Professor W. B. Weston and Wil-

liam H. Sherwood. After the performance the company, under the guidance of Dr. Talcott, were shown through the institution. Mr. Sullivan and Ed R. White paid a visit to John Russell. Both were recognized and called by name. Mr. Russell is in the last stages and his end seems not far off. Belle Clifton, the well-known dancer, is a patient. She has improved since being admitted and spent a few pleasant moments behind the scenes with the ladies of the company. Mr. Sullivan and the company were heartily thanked by the doctors and patients.

NOVELTIES FOR KEITH'S.

The Three Brothers Fortuni, musical eccentrics, and Tony Wilson, with his clown assistant, are recent importations for the Keith circuit. Mr. Keith, by the way, is about the only manager who is doing any importing of artists just now. He seems determined that his programmes shall not lose their freshness and interest, and has made contracts with many high-class European performers, who will arrive here in batches of two or three from now until next Summer. Mr. Keith has foresight enough to see that novelties must be procured, as the old acts are being worn threadbare. Every performer and every act of any account has been seen here dozens of times in the past few years. The same faces turn up at the same theatres every few weeks, and the people who attend the vaudeville theatres regularly have seen them all over and over again. It behooves performers, especially the high salaried ones, to keep their acts fresh or to get up new ones, otherwise the interest in vaudeville will soon begin to wane. When a man goes to a theatre and sits through a programme every feature of which he has seen before, the chances are that he will be annoyed instead of pleased, and he will make up his mind that vaudeville is a good thing to keep away from. On the other hand, if performers would try to freshen up their acts instead of keeping in the same old rut, the interest of the public would be sharpened and vaudeville, instead of taking a slump, would have a bigger boom than ever.

MORE ABOUT THE "SCANDALISING."

In the London *Entr'Acte* of Dec. 18 there is a letter from one "A. L. H." of New York city, in reference to the "scandalising" of English artists in America, which was spoken of in last week's MIRROR. In his letter the writer declares that most of the scandalising comes from one critic who holds a prominent position on one of the daily papers in New York city and is a fellow countryman of the people whom he "scandalises," which fact seems to add to the heinousness of his crime, according to the correspondent.

The following comment appears under the letter:

"I am told that when Miss Marie Loftus landed in America this individual was pointed out to her as 'the man who can make or break you in this country.' She treated him with indifference, and he let her down somewhat easily. I believe he was not right down eager to court an interview with Mr. Big Ben Brown, who happened to be on the spot. Moral: Lady artists should always take a big husband with them to America."

This advice is ridiculous. The English "lady artist" who made the biggest hit here this season had the smallest husband. A little talent will do more for a "lady artist" on this side of the water than all the big husbands in the world.

"DAD" GETS A CHANCE AT LAST.

Hattie Starr has been devoting herself of late to the composition of songs about poor old "Dad." It is about time that somebody did something for this poor downtrodden member of the family. "Mother" has been praised in all sorts of songs for centuries, but, as the late lamented J. W. Kelly used to say, "No one seems to think it worth while to bother with sentimental songs about the old man. There have been a few songs written about him, like 'Father, Dear Father, Come Home Wid Me Now' and 'The Ould Man's Dhrunk Again,' but why don't somebody reach into the soup pot and place Papa on the pinnacle of fame by writing a decent song about him?"

Miss Starr must have been moved by the Rolling Mill Man's appeal, for she has recently composed no less than half a dozen ditties in which Dad's goodness and virtues are extolled. One of the songs, "You're So Good, Daddy," has been sung throughout the civilized world.

MR. PRICE'S "CANNERY."

E. D. Price has added a new feature to the Pleasure Palace in the shape of a canning works. Last week he put up a can of condensed Carmen, and this week he has a select package of compressed Camille, dished up by Nance O'Neil and McKee Rankin. Mr. Price, by the way, is a very busy man. He works hard all day and stays awake at night thinking up schemes for novel features for the Palace's bill. The big shows and the little prices charged for them have proven a powerful magnet, and the Palace is crowded now right along. In order to give the ticket speculators no chance, the coupon system has been abolished, and "first come, first served" is now the rule.

STARS COMING OVER.

A number of big stars now in Europe are under contract to appear during the season at Koster and Bial's. Among them is George H. Chirgwin, known as "The White Eyed Kaffir," who has never been seen here. He has been a big favorite in London for many years and recently made a very successful trip to Australia. Some of the others are Julia Mackey, the American contralto; the Fredericks, the Moung Toon Trio, of Hindoo Jugglers; Ritchie, the tramp bicyclist, and the Avolos.

GEORGE W. DAY'S POEM.

Ch
Car THE MIRROR prints this week, as a special Co
feature of its vaudeville page, a poem by the well-known and popular comedian, George W Day. Not only are the verses by Mr. Day, but the title and the two illustrations are from his versatile pen. If Mr. Day cared to turn his attention to caricature he could make as big a success of it as he has of the monologuing business. The poem "After the Raffle" will well repay perusal.

REMENYI IN VAUDEVILLE.

THE MIRROR is able to announce this morning that an agreement has been reached between the interested parties by which the famous violin virtuoso Edouard Remenyi will make his vaudeville debut at Keith's Union Square Theatre on Jan. 17. Negotiations have been pending for over a year. Every manager and agent in vaudeville has made offers to Remenyi, which were declined until yesterday, when contracts were finally signed. Robert Grau acted as agent for the great musician. The engagement is a remarkable one, and Mr. Grau expects him to create a furore.

JENNIE YEAMANS INJURED.

While doing her monologue at Sam T. Jack's Theatre in this city last Friday evening Jennie Yeamans stepped too near the footlights, and in stepping back tripped over the footlight chain. She sat down rather suddenly and suffered a severe shock, which prevented her from finishing her act.

MINE HOST THATCHER.

George Thatcher has retired from the stage, and has opened a road house on the Terrill Road, near Plainfield, N. J. His intention of taking this step was told of in THE MIRROR several weeks ago. Mr. Thatcher's many friends will join in the wish that he will make the hit of his life in his new part.

THE DUSTANS WILL STAY IN.

Mr. and Mrs. R. J. Dustan, late of the Lyceum Theatre, who made their vaudeville debut last week at Keith's Union Square Theatre, have decided to remain in vaudeville, presenting the successful comedietta, When a Man's Married. They have placed their bookings in the hands of Robert Grau.

CHARLES KENT IN VAUDEVILLE.

Charles Kent will shortly make his debut as a vaudeville star at Proctor's Theatre, where in conjunction with Agnes Proctor he will present a sketch called Taming a Husband. Mr. Kent has played many parts in his time, and judging by his past work he ought to make a success of his present venture.

MISS NORTON ILL.

Angeline Norton, of Grant and Norton, has been suffering from an attack of pneumonia for some weeks past at her home in this city. Her buoyant disposition has helped her to make a quick recovery, and she expects to be able to resume her work early in February.

MANAGERS WILL MEET.

Some time during the current month there will be a most important gathering at Cleveland, Ohio, of the leading vaudeville theatre managers of the country, which will include such personages as Barry Miner and Tony Pastor, of New York; Harry W. Williams, of Pittsburg; James J. Butler, of St. Louis; Hubert Heuck and James E. Fennessy, of Cincinnati; James H. Whallen, of Louisville; James K. Kernan, of Baltimore, and Drew and Campbell, of Cleveland. The object of the conference is to more thoroughly complete the Empire circuit of vaudeville theatres. It is quite likely there will be a re-election of officers at this meeting. The present staff is: James J. Butler, of the Standard Theatre, St. Louis, President; Hubert Heuck, of Cincinnati, Vice-President; H. W. Williams, of Pittsburg, Secretary, and Colonel J. H. Whallen, of Louisville, Treasurer. James E. Fennessy, of Cincinnati, is general representative and Drew and Campbell, of Cleveland, directors. The principal question to be discussed at the coming meeting will be the advisability of taking in more members and locating permanent offices in New York for the exclusive use of the circuit.

VAUDEVILLE JOTTINGS.

Minnie Bell, recently introduced her own song, "While I Have You, Dear Old Dad," with stereopticon illustration, at Pastor's Theatre.

R. M. Samuel closed at the Alhambra, Savannah, Ga., Jan. 1, to join the Trocadero Vaudevilles as musical director.

The Rentz-Santley co. on New Year's eve presented Manager Abe Leavitt with a portrait of his wife and son, handsomely framed.

Jessie Leon played a successful engagement at the Haymarket, Chicago, week of Dec. 27. She will play the Hopkins-Castle Circuit for five weeks, beginning Feb. 6, after which she will commence her fifth season with Ringling Brothers' Circus.

W. H. Fuller's play, A Dingley Tariff Baby, will be presented at Tony Pastor's during the week of Jan. 24.

Bonnie Maie, the child actress, has just closed a successful tour of the Castle Circuit, and opened on the Moore Circuit Jan. 3

Francis Gerard is the name of the new strong man who has recently made a hit in London.

"Miss Cadenza Brown" is the title of a new song by Curtis A. Duval, author of "Queen of Vaudeville."

Neil and Stella Litchfield are filling a special three weeks' engagement with Ethel Tucker's co., doing their specialties between the acts of the plays presented by the co.

The Clerise Sisters are playing an engagement over the Castle Circuit, and are meeting with great success in their new musical act.

Hilda Thomas and Frank Barry were among the features at the stag of the New York Athletic Club on Saturday evening, Jan. 8.

Gus Hill's New York Stars and Steve Brodie co. are meeting with the success such a strong organization deserves, and Brodie has fully warranted the trust reposed in his drawing powers in the vaudeville houses. The co. plays nothing but week-stands, and is booked solid till May 1. The afterpiece, A Night at Steve Brodie's, is a pronounced hit, and is greeted throughout with roars of laughter.

Hattie Starr has completed a number of new songs, which she has placed with her publishers, M. Witmark and Sons. They are called "Because of Two Tender Blue Eyes," "When the Organ Plays," "I'm a Hoodoo Coon," "Don't Say No, Daddy," "My Girl's Dad," and "I Love Somebody Just Like You," which is being sung by Josephine Sabel.

Titenia, who will be remembered here as one of the cleverest and most charming of dancers, has been very successful in England. Her London hit was instantaneous, the entire press joining in her praise. The *Era*, a leading London dramatic weekly, has to say of her work: "Titenia, who comes, with the reputation of being the finest toe dancer in the world, has all the chic and piquancy of the French school. She hornpipes and jigs on the points of her toes, and if there is a tinge of saucy audacity in the way she swishes her black velvet skirts and displays the delicate pink of her underwear, she never approaches vulgarity. She is a gifted little woman, and has entirely won the hearts of Palace audiences."

Harry E. Lester has closed with the Five Castilians. He was made a member of the Actors' Fund last week.

Hattie E. Schell has made a great hit in Sinbad with her dancing coons. This specialty is original with her and she is very proud of its success. She will be seen in the leading vaudeville houses later in the season.

Brooke's Marine Band, which is giving concerts in Chicago, is always encored for its spirited rendition of "My Coal Black Lady," "Pumpkin-Colored Coons," and "I Want Dem Presents Back."

Mudge and Morton were the features of the bill at the Star Theatre, Hamilton, Canada, last week. Miss Morton was especially successful in her singing with flute obligato.

Emilie Edwards and Seymour Howe presented their bright little skit at the Brooklyn Music Hall last week, and were rewarded by several hearty

VAUDEVILLE. VAUDEVILLE.

REMENYI

THE GREAT VIOLINIST

IN VAUDEVILLE

DEBUT

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IN A MATRIMONIAL BLIZZARD.

Farce by EDWARD McWADE.

One of the cleverest sketches that has been given here this season is presented this week, and is written by Edward McWade. The sketch is named the Matrimonial Blizzard. It is full of life, and witty, humorous, sallies abound.—*Brooklyn Eagle*.

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HILDA THOMAS

AND

FRANK BARRY

WEBER & FIELDS' MUSIC HALL this week.

calls every evening. Manager Howard in a letter to Miss Edwards says: "It is one of the brightest, neatest, and most enjoyable acts I have ever played: it is vaudeville in its truest sense."

Aristine Anderson, of Detroit, has written a coon lullaby called "Little Coon's Sleepy Song." The music is by Ella Cleveland Kellar. It will be introduced by Fanny Rice. Miss Anderson has also written "Behind the Bars," "Polly's Everybody's Sweetheart," and many others.

Rowe and Cleveland, who are now in the West, are meeting with great success in the illustrated song act, in which they are using "Only Me," "You're So Good, Daddy," and "She's Been a Mother to Me."

Arthur C. Sidman sends out postal cards every week on which extracts from his press notices are printed. It is a very good plan to keep his friends posted on his success.

The Hall and Home Association, Order of the Eastern Star, gave a reception and entertainment at Terrace Garden last Wednesday evening. The excellent bill included Press Eldridge, Leola Mitchell, Smith O'Brien, Hodges and Launchmere, Baby Lil, Duffy, Sawtelle and Duffy, Edwards and Mayo, and the Unique Trio.

Mort Emmerson, of Emmons, Emmerson, and Emmons, says that the theatre hat pantomime which is introduced in their act is used by permission of Edwin R. Lang, who originated it about sixteen years ago. It is now being used in The Circus Girl, and also forms the subject of a picture on the biograph. Mr. Emmerson makes this declaration in order to prove that the trio are not plagiarizing. They are appearing at the Olympic, in Harlem, with the John L. Sullivan co. this week.

J. W. Bratton's new "Japanese Lantern Dance" is now a permanent feature in the repertoire of Victor Herbert's Band.

Liska, the dancer, who is the wife of W. E. Ritchie, the bicyclist, gave her husband a Christmas present of a fine little boy. The intere-ting event took place at Liverpool, England, on Dec. 21.

A girl baby was added to the family of Mr. and Mrs. Richard Frantz, at London, England, on Dec. 28.

Mr. and Mrs. William Robyns arrived in town on Sunday after a very successful tour. They open again at Tony Pastor's next week in Counsel For the Defense.

Allie Gilbert's singing of "My Coal Black Lady," with the assistance of her animated watermelons, has made a big hit. She is also singing "Miss Modesty."

The Dunham family of acrobats sail for Europe to-day on the *Lahn*.

Belle Livingston, late of Hoyt's forces, made her vaudeville debut last week at the Casto Theatre, Fall River, Mass., in Kenneth Lee's new sketch, On the Stage. Her success was so great that Robert Grau is booking a complete tour for her.

John B. Doris will open a moulin rouge in the building in which his winter circus proved a failure. Sensational dancers will be employed, but he says the place will be conducted in a perfectly respectable manner.

Joanne Franko's tour is being booked by Robert Grau, who is just now one of the busiest men in New York.

Walter Ford, who has been re-engaged for the Fulgora co., will shortly introduce a stereopticon in his act, in order to illustrate his own songs, "Bells of Fate," "I Love You in the Same Old Way," "She's Been a Mother to Me," and "Sadie, My Lady."

Francesca Redding has purchased a new comedietta by Edmund Gervase, entitled The Duchess of Devonshire, and has engaged Carlton Macy to support her for the balance of this season. The first production of her new piece will occur on Feb. 7 at Keith's Union Square Theatre.

The Hummell, Hamilton, and Sell's Circus closed in New Orleans on Jan. 5. It is said that a number of the employes were left stranded.

Julie Mackay's engagement at Koster and Bial's will begin on Jan. 31.

Auguste Van Biene sailed for England on Saturday last. It is said that he sold the rights to his dialect to Weber and Fields before he left.

The High-Low Man, a short skit on The Highwayman, will be introduced into Pousse Cafe at Weber and Fields' Music Hall on January 20.

Raymond M Mason, of Mason and Carrick, song illustrators, began the new year well by getting married. His bride was Grace E. Wyckoff, a non-professional, of Asbury Park, N. J. The ceremony took place in Bridgeport, Conn., on Jan. 3.

Alice Atherton is still confined to her bed with her sprained ankle.

T. H. Winnett has arranged a tour of the Orpheum Circuit for Emile Gautier through Robert Girard, Mr. Walter's New York representative.

Harry C. Stanley and Adelle Jackson have just closed a most enjoyable and successful five weeks' engagement over the Orpheum Circuit, and express themselves as highly pleased and flattered by the courtesy extended by all the managers and attaches associated therewith. Owing to the burning of the Auditorium, Kansas City, they are idle this week, it being their first rest since August. They resume at the Creighton, Omaha, Jan. 16, continuing to play East until they reach this city, where they appear Feb. 14.

Fred B. Webb will make his debut in vaudeville in a sketch with a well-known actress at one of the New York theatres shortly.

Carrie Fredricks, who lately returned from Europe, will make her New York debut at Koster and Bial's on Jan. 17.

Pitrot, the mimic, and El Zobedie, the contortionist, received very flattering press notices in Milwaukee last week.

The Four Luciers closed a successful engagement on the Castle Hopkins Circuit Jan. 10. They have added three novelties to their act.

E. Nattes has issued a very novel little advertisement of his song, "You Are a Daisy." It is in the shape of the flower, and has the words of the chorus printed on the back.

Hines and Remington have signed with Barry and Gaites for their forthcoming production of The Air Ship. They will create the parts of an Irish sport and a new woman tramp.

Georgia Gardner and Edgar Ely are meeting with success in Chicago.

Mamie Fulton, who left The Hoosier Doctor co. on account of illness, has improved so much that she will be able to resume work in February. She intends to go into vaudeville, and will begin on the Castle-Hopkins Circuit in Chicago. She is recuperating in Denver, Col.

Drew and Campbell, of the Star Theatre, Cleveland, O., will have the privileges with Buffalo Bill's Wild West this season. Mr. Campbell has been in New York and Bridgeport, Conn., lately, looking after things.

Frank Richards, of Reno and Richards, successfully accomplished a double somersault from a flip-flap on Saturday, Jan. 8. It is doubtful if this trick was ever done before, according to Mr. Richards, as it has always been found necessary to be thrown by a partner or to have the assistance of a spring board. Richards did five perfect doubles alone.

Emily Rigl has decided to enter vaudeville, having accepted a flattering offer from a prominent manager. She will present a one-act play from the pen of William Young, author of Ganelon and the Rajah. Albert C. Deltwyn will be her associate in the venture.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Following on one of the most complete dramatic revivals yet offered at popular prices in the Chicago field the Hopkins Stock co. takes up another of Bartley Campbell's most successful dramas, My Partner. The piece is revived with the full detail and elaborate investiture of the original production. A good feature heads the vaudeville list in the appearance of the Northern Troupe of Character Dancers, who have few if any equals in their graceful and unique work. A. O. Duncan, the ventriloquist, introduced several novelties. Mabel Craig is an entertaining soubrette. James Richmond Glenroy has an exceptionally witty monologue. The beautiful Visions of Art seem to lose none of their attractiveness, as they continue one of the principal features of the Hopkins programme. The introduction of a magnificent aolian organ in the Rustic Garden annex has proven a great attraction for the patrons of this theatre, and serves as another demonstration of the liberal policy of the management in providing accommodations and luxuries for the people who visit this popular house.

Olympic: That ever welcome and brilliant dialect comedian, Al. Wilson, is responding to numerous encores this week, and although he has appeared frequently at the various theatres his clever specialty never grows tiresome. Adelman and Lowe, formerly soloists of Gilmore's Band, were more than pleasing. Billy Hines and Earle Remington are both talented performers, and the bits of original song and business which they infuse makes their part of the entertainment highly enjoyable. Excellent specialties are offered by the following: Ward and Curran, Phyllis Allen, Billy Carter, the Three Zenos, George Austin, Moreland and Thompson, Leavitt and Nevello, May Evans, the Le Roys, Burke and Grey, Soncrant Trio, and the Ford Brothers.

Chicago Opera House: An exceptionally strong bill is offered by the management of this successful theatre, which embraces a number of people prominent in their respective lines. The Nelson family of acrobats do some startling feats. Lillian Burkhart and her assistant appear in the comedietta, Dropping a Hint. The Four Luciers do a high class musical act, and the others are: Shayne and Warden, Harry Edison, James H. Cullen, Charles and May Morrell, Wilber Mack, Leamer Sisters, May Estelle Belmont, the Maginleys, Mamie Klune, Carsello Sisters and Abern and Patrick. The American biograph also forms part of the bill in a series of new moving pictures.

Haymarket: Harry Williams' clever co. of specialty people is the attraction this week, and the result is full houses at every performance. Billy Clifford and Maud Huth introduce their finished specialty, which is always received with great favor. Besides these two favorites an otherwise good co. finished out the bill to the entire satisfaction of all present. Pavar and Sinclair, the Five Whirlwinds, Smith and Fuller, Jones, Grant and Jones, Fisher and Carroll, Charley Case, Fields and Salina, Williams and Carleton, Attie Spencer, Swan and Devoe, Frank Burt, Williams and Goodall, Kitty O'Fallon, and an afterpiece called The Irish Tenement, is the full programme presented.

Gaiety: Fred Rider's Moulin Rouge Burlesque co. is playing to good business and giving a splendid performance. The burlesque satire, A Hot Box, is rather humorous. In it is introduced the Pierott Quartette, the Golf Girls, and the frolic of the Shepards. In the olio Harris and Walters present an original creation called The Dark Eyed Widow. Others who aid in making the vaudeville part of the show acceptable are the Blackberry Sisters, Gordon and Lick, Jack and Jennie Bernard, and Cooper and Stewart.

Savoy: Weber and Fields' Vaudeville Club, which played at the Gaiety a short time ago, opened to an immense house and this state of affairs will undoubtedly continue throughout the week. The performance is about the same as when last seen here. The Girl from China, an elaborately staged and costumed musical absurdity, by Joseph Herbert, is the burlesque review. Clara Senora is seen to advantage in the title-role, and shapely Charlotte Ray enacts the role of Lord Broadway. The comedy end of the burlesque is in the hands of Fields, Lewis, and Harris. Their work is enjoyable throughout. Specialties by Pantzer Brothers, Douglas and Ford, Cook and Sonora, Walker Sisters, were all well received. "The Dutch Cake Walk" and "The Lobsterscope" were two features of the bill.

Sam T. Jack's Opera House: After a two weeks' engagement of Harry Morris' Twentieth Century Maids to decidedly profitable business the Rose Sydell London Belles replace the above mentioned co. Two new burlesques are offered, and the vaudeville end of it is in capable hands.

Imperial: A fair co. is presenting vaudeville.

Zoo: Business continues good at this novel resort. New acts of various kinds appear each week. "Tess" remains the principal feature, however.

Notes: Lillian Beach has left the Harry Morris co. and joins the Gay Girls of Gotham co., which Andy Hughes is managing. I am in receipt of a programme sent from the Wintergarten, Berlin, by the Little Hengler Sisters. The names of Lottie Gilson, Kara, Deltorellis, and others are on the same bill. Josephine Gassman was a caller last week. She has been wonderfully successful in her original specialty. Our genial friend, Ben Harris, put on a big bill of vaudeville for the Athletic Club last week. Among those who appeared were Lewis and Fields, Fanny Bloodgood, Al. Wilson, McBride and Walton, Gilbert, Goldie and St. Clair, Dika, Walker Sisters, Charlotte Ray, Cook and Sonora, and many others, not forgetting the celebrated Cherry Sisters. Frank M. Whitmark was in the front row, as usual, and applauded everything these young ladies did. He is a great admirer of this talented (?) quartette. HARRY EARL.

BOSTON, MASS.—Keith's attracts more attention than ever from the new order which went into force to-day making compulsory the removal of hats by all ladies attending the theatre. The result of the experiment will be found in the telegram published elsewhere in THE MIRROR. The attractions are Lydia Titus and F. J. Titus, new songs for the animated song sheet and new pictures for the biograph, M. Rudinoff, Hayes and Lytton, George Fuller Golden, Mrs. Harriet Webb, the Adelphi Trio, Conroy and McDonald, Kingsley Sisters, Fordyce, A. D. Robbins, Cook and Clinton, the Three Renos, Nordhein, Mat Farnum, Dannie and Dollie Mann, and Worth and Marshall. It is announced that Alice Atherton has recovered from her recent accident sufficiently to appear next week.

For a fortnight the Park becomes a vaudeville house and presents Vesta Tilley, supported by the Four Cohans, Charles T. Aldrich, Reno and Richards, the Lamont Family, Valmore, the Musical Johnsons, and Frank Bush.

Back to specialty turns the Palace after a successful week with the funniest show that has been seen for a long time. This week the attraction is Mlle. Ani's Monarchs, including that lady: O'Brien, Jennings and O'Brien, Morrissey and Rich, Williams and Adams, Davenport Sisters, Weston and Deveaux, and Alma Zyrenyl.

At the Lyceum this week the attraction is the Manhattan Club Burlesquers, which will introduce in the olio Sam Collins, the Newsboys' Quintette, Bogart and O'Brien, Thomas J. Hefron, Clifton and Langdon, Al. Lubin, and Collins and O'Brien.

In addition to the performance of New York Day by Day at the Grand, the olio introduces: Clarke and Temple, Leonard and Fulton, Johnson and Gorman, the two Luciers, Kilroy and Briton, George LeBarre, and the vitophotoscope.

Mynnee Burroughs continues introducing her animated watermelons at Austin and Stone's, while the other vaudeville features are: Barr and Evans, Riley and Hughes, Dan Burk, Glen and Western, Camilla, Chevalier Stanta, the Sisters Kingston, Wilson and Cook, Sybel Dudley, George H. Timmons, and Jennie Neary.

Vaudeville features presented at the Zoo this week are the Norwood Brothers, Burto, Walter Wentworth, Professor Mapes, the Paynes, Ed Crissie, and Pete La Mar.

Among the attractions this week at the Aquarium are Kitty Clifford, the Whalleys, Sam Lucas and wife, Gilbert's trained goats, Rollinson and Shelton, Henry Clifford, Lillie Ardell, El Campanos, Sarchio, Kenny and Strand, and Blanche Fernandez.

The Watson Sisters, with their burlesque co., are at the Howard Athenæum this week. The co. olio introduces the Watsons on the revolving trapeze, Fitzgerald and Kelly, Billy Barlow, Mansfield and Zanfretta, Warren and Howard, and May Adams. In the house part of the show are Press Eldridge, the Herbert Brothers, T. Barrett McMahon, Ed Lang, Mattie and Pat Rooney, Melville and Conway, Derenda and Breen, the Savoys, May Hovey, Barr Brothers, Martyne, Frank Emerson, John Rube, John H. Murtha, and Ella Morris.

Manager George C. Francis, of the Palace Theatre, received a letter from Chicago on Thursday with a very unique address upon it. It was directed "Manager George Francis," while down in one corner of the envelope was written: "He is hot stuff, and you will find him at one of the first-class vaudeville houses." The letter was delivered without delay. JAY BENTON.

PHILADELPHIA, PA.—No feature ever presented at the Bijou has made the success achieved by the animated song sheet introduced by pretty Irene Franklin as soloist, aided by a large band of colored troubadours. It remains the feature for a second week. The new stars are Herbert Cawthorne and Susie Forrester in comedy sketch, the Carl Damman Troupe, Leonidas' cats and dogs, Gertie Cochran, Iler, Burke and McDonald, Flatow and Dunn, the Ladells, Hodges and Laurchmere, Thomas and Quinn, Eddie Moore, Wright Brothers, Anna Laughlin, child vocalist, and Mazier and Conly, making one of the best programmes of the season.

The Trocadero Theatre continues in its prosperous career, and the weekly changes of popular combinations attract large patronage. This week Flynn and Sheridan's Big Sensation is the attraction. In the olio are Ada Henry, May Bohee, Dillon and Hughes, Bohee and Coates, Lina and Vina, and the Golden Gate Quartette. For week of Jan. 17, Weber and Fields' Parisian Widows.

Bryant and Watson's American Burlesquers are at the Lyceum with a large co. in an attractive programme to good business, which has been the rule the entire season. Manager J. G. Jermon has worked hard, and deserves his well earned success.

Commencing with this week the management of the Standard Theatre have added, in addition to their regular stock dramatic co., a series of vaudeville entertainments, to be conducted on the continuous plan. It will be under the direction of J. E. Sackett. This theatre is situated on the most prominent shopping street of the down town district, and everything looks well for this new project.

The Rose Hill Burlesque co. is at the Kensington Theatre. Black Crook Jan. 17.

S. PERNBERGER.

PROVIDENCE, R. I.—The New York Vaudeville Club gave a good show at the Olympic 3-8 and opened to a large audience. Filson and Errol were successful in their new sketch, A Tip on the Derby. Ladell and Alvers, Raymon Moore, Ed Latell, Jerome and Alexia, Dryden and Leslie, Hodges and Bangon, and the Sisters Bland were all good. Business good. Mlle. Ani's Monarchs, with Pauline Hall, 10-15.==Patrons of the Westminster 3-8 found in Gus Hill's Masqueraders a number of clever entertainers. A travesty called The Sporty Widows served as a good opener, and a farce called A Jay at Coney Island, was the last thing on the bill. In the olio Sparrow, the juggler, carried off the honors of the evening. Al. H. Weston, Mason and Healy, the Electric Clark Sisters, Lorenze and Allen, John T. Burke and Louie Lynn, and Professor Nick Brown and Lyda Camilla were others whose work was appreciated. Business large. Robie's Knickerbockers 10-15.==Item: Manager Spitz will during the present month equip the Olympic with new rattan opera chairs. The genial manager informs me that Anna Held is among the bookings for his popular house.

H. C. RIPLEY.

CLEVELAND, O.—The Star Theatre commenced the new year with a new attraction. Scribner's Columbian Burlesquers, which proved a good drawing card week of 3. The olio includes the Bison City Quartette and Frank Moran. Irwin Brothers' co. week of 10.

According to the contracts made by the Empire circuit they have a cinch on all the fine vaudeville and burlesque organizations on the road. A new vaudeville theatre in Cleveland would make things lively, but Drew and Campbell have the best of it so far.

Manager Campbell, of the Star, was made administrator of the estate of his late friend, Colonel W. D. Hagar, the circus man, who died at Wauseon, Dec. 26. WILLIAM CHASTON.

WASHINGTON, D. C.—The Broadway Burlesquers are at Kernan's Lyceum, opening to a large and well pleased audience. In the co. are Dick Bernard, McAvoy and May, Gilbert and Goldie, the Three Dunbar Sisters, the Judges, and Emma Carus. An amusing burlesque, A Paris Girl in Saratoga, by Fred Solomon, is presented in good form. The Bohemian Burlesquers week of Jan. 17.==This week's announcement at the Bijou comprises Senator Frank Bell, Cora Routt, Tally Ho Trio, Arion Male Quartette, Lawrence and Harrington, Boston Comedy Four, Hellene Tousart, Mable Stanley, Mlle. Zenobia, Mlle. Fanchette, Dolly Lafferia, and a Georgia minstrel plantation first part. JOHN T. WARDE

MILWAUKEE, WIS.—The Alhambra received the usual large patronage week of 2, a good bill being offered, consisting of El Zobedie, Richard Pitrot, Adrian Ancion, Phillis Allen, the Four Luciers, the Nelson Trio, and Ziska. Next week we have R. J. José, the Alpine Quartette, Mary Wentworth, Mathews and Harris, Fialkowsky, De Hollis and Valora, and Harry Thompson.==Academy of Music: Dark. C. L. N. NORRIS.

JERSEY CITY, N. J.—Al. Reeves' co. opened at the Bon Ton 3-8 to good business and presented a pleasing performance. The opening act, Fogarty's Boarders, is good. In the olio are Cissy Grant, George Carr and Emily Jordan, Perry and Burns, Thatcher and Milton, Manning and Provost, and Al. Reeves. An Isle of Gold is the closing number. Hopkins' Trans-Oceanics 10-15. Flynn and Sheridan's co. 17-22. WALTER C. SMITH.

ST. PAUL, MINN.—Palm Garden Theatre (A. Weintrolzer, manager): The American Vaudeville co. gave a good entertainment week 3-8. The entertainers include the Flamme Sisters, Isabel Jansen, Laura Leaton, Polly O'Neill, Charles S. Knight, Lew Baker, Charles Ellsworth. Closed: Clara De Forest, Sam Green, Dottie Harrison, Tillie Hart, Narie Wilbur, Shannon and Lavake.==Olympic Theatre (J. C. Sodini, proprietor): An attractive programme week 3-8 and drew large business. The entertainers are Billie Carlisle, Frankie Huet, Ferrie and Tremain, Marion Atwood, Nellie Houlihan, Violet Earle, Armand and Carman. Closed 1: Lillian Cerita, Daily Sisters, Garnet Frank, G. Logan, Florence Bascomb, Emily Forrester, Frankie Knight, J. H. Dugan, Tommy White, Frank Johnson, S. Russel Childs.

LOUISVILLE, KY.—Reilly and Woods co. is the attraction at the New Buckingham 2-8. Among the people who appear are Eulalie, the Lane Sisters, Frank D. Bryan, Pat Reilly, and the Sisters Franchonetti. Harry Morris' Twentieth Century Maids 9-15.

MIDDLETOWN, N. Y.—Cottage Theatre (Charles H. Bellenger, manager): Jan. 3-8 Lillian Rehan, Edna Burnett, Paddie Mayer, Mary Bryan, and others. Business slow.

WILMINGTON, DEL.—Wonderland (W. L. Dockstader, manager): Continuous good business prevails. People for 3-8 are: Robbie N. Taylor, Fred Russell, John and Nellie Healey, James A. Reilly, the Novelty Four, the Folly Trio, Louis Fialkowski, the Nondescript Trio. People for 10-15: Leroy and Clayton, Lavender and Thompson, Alexcia and Mauvel, Brothers Northwood, Barton and Ashley, John Boock, and others.

QUEBEC, CAN.—Casino: Week 3-8 Wood Sisters, Mlle. Flora, Mr. and Madame Hannant, Keno and Welch, and Mons Bernier.==Item: Louis Verande has resigned as manager of the Casino. He has made himself very popular while here.

DETROIT, MICH.—At the Capitol Square the Merry Maidens Burlesque co. is holding forth week of 2-8. Next attraction, Rice and Barton's Big Gaiety co.==At Wonderland, Milton and Dollie Nobles are appearing 2-8 in Bilgeville Junction, a bright little comedy. Elvira Frencelli and Tom Lewis are heard in an operatic specialty, and others on the vaudeville programme are Frank Hall, Daisy Peterkin, and Abacco.

TORONTO, CAN.—Bijou Theatre (H. H. Lamkin, manager): Johnstone Bennett and George W. Leslie presented A Quiet Evening at Home 3-8, which proved one of the best sketches seen here. Others in the cast are H. S. Ricci and Nellie Chandler, Julia Kelly, the Savans, the Craig Trio, and T. J. Farron; to crowded houses. Lizzie and Vinie Daly 10-15.

MONTREAL, CAN.—Theatre Royal (Sparrow and Jacobs, managers): Miss New York, Jr., opened to big business 3 and gave good performances.

TRENTON, N. J.—People's Theatre (John T. Moore, manager): Sam T. Jack's Tenderloin Burlesquers Dec. 30-1 were very satisfactory to large audiences. Flynn and Sheridan's Big Sensation 3-5 to very satisfactory business. The performances suited the audiences.

SCRANTON, PA.—Music Hall (A. A. Fennyvessy, manager): Jermon's Black Crook 6-8 gave good performance to big business. Venetian Burlesquers 10-12==Nickelodeon (George E. Davis): Curio Hall and Theatre 3-8 had a good co; fair houses.

BUFFALO, N. Y.—Gus Hill's New York Stars were the attraction at the Court Street 3-8. Steve Brodie was the star. Others in the olio were Annie Hart, Coakley and Huested, Shurk and Gurnella, Hiatt and Pearl, and C. W. Williams. Business excellent. Rentz-Santley co. 10-15.

SAN FRANCISCO, CAL.—There was an excellent holiday bill at the Orpheum Dec. 27-1, the most attractive features of which are Mlle. Bombello, the Elinore Sisters in a comedy sketch entitled The Irish 400, Demarce with his Miniature Circus, and the reappearance of the Farrells, who recently attracted large audiences to this popular house. The ballets are now running with much smoothness, The Birth of the Pearl being particularly worthy of mention.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager): The Irwin Brothers Burlesquers opened a week's engagement 3 to big business and give an up-to-date show, opening with a sketch by George Sidney, Minerva Lee, and followed by Thomas Baker, the Devaros, Woods and Irving, Quigley Brothers, Harvey Sisters, and Weston and Beasley. Miss New York, Jr., 10-15.

BALTIMORE, MD.—The Rossow Midgets co. is booked for a big week at the Auditorium Music Hall. The bill presented is a good one and the little midgets proved as attractive as ever. Gayest Manhattan is underlined for next week.==Robbie's Bohemian Burlesquers hold the stage at Kernan's Monumental Theatre. They will give place at the end of their week's engagement to the City Club co.

INDIANAPOLIS, IND.—Rose Sydell's London Belles co. opened at the Empire 3. Two good burlesques and a clean olio are given satisfactorily. Reilly and Wood's Big Show comes to this house 10 for week.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): Manager Poli's bill was a star one in every number. William Windom, the ex-minstrel, made a big hit, assisted by the Blackstone Quartette. Watson and Hutchings, assisted by Ed Edwards, gave their new sketch with success. Other fine features on the bill were Robbins, the Angela Sisters, Crowley and Foley, Watson and Newton, Eddie Moore, and the Blondells. Week 10-15 Bentley and Cameron, Young Americus, Armin and Wagner, Bison City Quartette, Stewart Sisters, Lewis and Ernest, and Leona Lewis.==Item: William Windom was the recipient of considerable attention while in town and was entertained by his many friends.

BINGHAMTON, N. Y.—Bijou Theatre A. A. Fenyvessy, manager): The Broadway Burlesquers drew

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Press Extracts:

Frank Gardiner as the Royal Treasurer was the hit of the performance.—*Brooklyn Times*, Aug. 26, '97.

Frank Gardiner in the leading comedy role carried the house by storm and made a great hit in his tramp specialty.—*Pueblo Chieftain*, Dec. 26, '97.

Frank Gardiner in his tramp specialty was the star of the performance.—*Nashville American*, Oct. 17.

Frank Gardiner takes the place of Walter Jones as the tramp, and in this character several changes have been made which break the monotony of the old chestnuts that were necessarily sprung so often in the original production. Gardiner is an acrobat, and adds his ability in that line to the part, cutting out much of the tramp feature and supplanting it with gymnastic feats. As the Royal Treasurer Gardiner was also a success.—*Denver Republican*, Dec. 27.

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good houses Dec. 30-1. The specialties of McAvoy and May and the Two Judges were well received. Gilbert and Goldie, Emma Carus, and the Dunbar Sisters all pleased with their acts. A Paris Girl, a breezy burlesque, closes the performance. Jermon's Black Crook co attracted a fair attendance 3-5, giving satisfaction. In the olio are Kitty Wells, Emery and Marlowe, Mureal, Smith and Champion, Clements and Sylvester, Gardner, Gilmore and Harris. Ed F. Rush's Bon Tons 10-12.

CINCINNATI, O.—Kid McCoy was the star at the People's 2-8, where he appeared in conjunction with Weber and Fields' Vaudeville Club. In this co. were Pantzer Brothers, Walker Sisters, Charlotte Ray, Lewis and Fields, Cook and Sonora, and Douglas and Ford. The Girl from China was the closing burlesque. The Russell Brothers' Comedians are underlined.——The same week at the Fountain May Howard and her extravaganza co did good business. Besides May Howard, who shone brilliantly in The Naughty French Maid, the olio comprised Ruth Robinson, Mlle. Raye, Udelland and Pearce, Mills and Henshaw, and Cunningham and Grant. The Gay Girls of Gotham next.

ROCHESTER, N. Y.—Wonderland Theatre (J. H. Moore, manager): Business excellent 3-8; attendance S. R. O. The olio included Arthur Rigby, Alfred Arnesen, Foy and Clark, John A. West, Fransioli Sisters, Seaman and Monti, and the World's Trio. Bill for 10-15. Eugene O'Rourke, Alice Holbrook, the Savana, Gertie Le Claire, Gertie Hayes, Hall and Staley, Lillian Jerome, and Goldin. Johnstone Bennett 17-22.——Academy of Music (Louis C. Cook, manager): Rice and Barton's Vaudevilles to good houses 6-8.

PITTSBURG, PA.—At the Avenue the Russell Brothers opened in vaudeville 3 to large attendance. Lizzie B. Raymond, Montgomery and Stone, Caron and Herbert made great hits in their specialties. Next week Pauline Hall will head the vaudeville bill.

The Venetian Burlesque co. opened at the Academy of Music 3 to a crowded house. The bill was made up of first-class turns and the co. scored a hit. Next week, Vanity Fair Extravaganza co.

TROY, N. Y.—Gaiety Theatre (James Hearne, manager): The Watson Sisters 3-8. Specialties by Billy Barlow, Warren and Howard, May Adams, Clark, Mansfield and Zanfretta, Fitzgerald and Kelly, and the Watson Sisters, assisted by Juan de Zamora, in their great electrical trapeze act in mid-air, were good.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): The bill for week Dec. 27 2 was satisfactory to both management and public. Morris' animals gave a wonderful show, the Picchiani Sisters did some very fine acrobatic work, the Vesuviano Quartette in operatic selections was the finest of its kind ever heard here, Czita proved herself mistress of the violin, and Professor Gallando made a great hit as a modeler in clay. Business very large. Coming: Servais Leroy, Ola Hayden.

WORCESTER, MASS.—Bijou Theatre (Jules E. Offner, manager): Week of 3-8, Hayes and Bandy, Annie Whitney, Lew Benedict, Collins and Ray, Bogert and O'Brien, Hommann, the Three Devenes, Tegge and Daniel, and the Harbecks. Business satisfactory. The biograph, Evans and Vidocq, and others 10-15.

FALL RIVER, MASS.—Rich's Theatre (Jack Beck, manager): Robie's Knickerbocker Burlesquers Dec. 30-1 to good business and gave satisfaction. Aleene and La Rue made a hit, and other good acts are furnished by John B. Wills and Estelle Wills, Edna Aug, and M. S. Whallen. Fred Rider's Night Owls 3-5 to light business. Leon Sisters, a strong acrobatic team, were not with the co. Other turns were Bicknell and Thropp, Bobby Ralston, Charles Falke, and Lew H. Carroll.——Casto Theatre (Al. Haynes, manager): Business is at high-water mark. For week ending 8 the Silvers are retained for a second week. Akimotos, acrobats; Mr. and Mrs. Robyns, Lillie Morris, Millard and Alexander, Derenda and Breen, and Will White complete the bill.

SPRINGFIELD, MASS.—The New Gilmore (P. F. Shea and Co., managers): Week 3. Manager Shea had three very strong attractions in Zimmer, comedy juggler, the best man in his line that has appeared here; T. Nelson Downs, a very expert coin manipulator, and Morton and Elliott, musical artists. Other features were Georgia Earnhart, Moran and Wesley, Lizzie and Vinie Daly, W. J. Marsh, and Kline and Clifton. J. K. Emmet, billed, was unable to leave Boston.

NORTH ADAMS, MASS.—Bijou Theatre (Bijou Syndicate, managers): The French Folly co. opened a week's engagement 3, but closed after the second night. The co. was without funds and it was with difficulty they succeeded in leaving the city. The co. include Kilroy and Britton, Three Helston Sisters, Mitchell and Sharpley, Katherine Bennett, Blanche Fernandez, and Cliff Carroll.

PATERSON, N. J.—Bijou Theatre (Ben Leavitt, manager): Jermon's Black Crook Dec. 27-1 pleased good audiences. Fred Rider's Moulin Rouge co. drew fair audiences 3-5. Harris and Walters made the hit of the show. Thornton's Elite Vaudeville co. 6-8. Fay Foster 10-15.

VAUDEVILLE PERFORMERS' DATES.

Ahern and Patrick—Opera House, Chicago, 10-15.
Austin, George—Olympic, Chicago, 10-15.
Allen, Phyllis—Olympic, Chicago, 10-15.
Adelman and Lowe—Olympic, Chicago, 10-15.
Alburtus and Bartram—Keith's, N. Y., 10-15.
Alexia and Manvel—Wonderland, Wilmington, Del., 10-15.
Americus, Young—Poli's, New Haven, Conn., 10-15.
Burkhart, Lillian—Opera House, Chicago, 10-15.
Barton and Ashley—Wonderland, Wilmington, Del., 10-15.
Bogart and O'Brien—Lyceum, Boston, 10-15.
Burke and Andrews—Music Hall, Brooklyn, 10-15.
Bland Sisters—Music Hall, Brooklyn, 10-15.
Burke and Grey—Olympic, Chicago, 10-15.
Belmont, May and Estelle—Opera House, Chicago, 10-15.
Blondells, The—Proctor's, N. Y., 10-15.
Brock, John—Wonderland, Wilmington, Del., 10-15.
Bison Quartette—Poli's, New Haven, Conn., 10-15.
Bennett, Johnstone—Wonderland, Rochester, N. Y., 10-15.
Barnes and Sisson—Hopkins', St. Louis, 10-15.
Craig, Mabel—Hopkins', Chicago, 9-15.
Charmion, Laverna—Koster's, N. Y., 13-Jan. 15.
Carter, Billy—Olympic, Chicago, 10-15.
Castellat and Hall—Casto's, Fall River, 10-15.
Craig Trio—Pastor's, N. Y., 10-15.
Caicedo—Koster's, N. Y., 10-15.
Coote and Kingsley—Hyde and Behman's, Brooklyn, 10-15.
Cushman and Holcombe—Hyde and Behman's, Brooklyn, 10-15.
Cullen, James H.—Opera House, Chicago, 10-15.
Carsello Sisters—Opera House, Chicago, 10-15.
Collins, Edna—Keith's, N. Y., 10-15.
Collyer, Dan—Proctor's, N. Y., 10-15.
Cameron, Bently—Poli's, New Haven, Conn., 10-15.
Cawthorn and Forrester—Keith's, Phila., 10-15.
Carrinna, George—Hopkins', St. Louis, 10-15.
Daly and Jerome—England—indefinite.
Doner, Joe and Nellie—Haymarket, Chicago, 2-8.
De Bessell—Koster's, N. Y., 27-Jan. 15.
Delmore and Lee—Koster's, N. Y., 10-15.
Day, George W.—Hyde and Behman's, Brooklyn, 10-15.
Dowling, Mr. and Mrs.—Pastor's, N. Y., 10-15.
Deaves Trio—Pastor's, N. Y., 10-15.
De Kock Troupe—Koster's, N. Y., 10-15.
Duncan, A. O.—Hopkins', Chicago, 10-15, Alhambra, Milwaukee, 16-22.
Dockstader, Lew—Keith's, N. Y., 10-15.
Daly, Lizzie and Vinie—Bijou, Toronto, Can., 10-15.
De Hollis and Valora—Alhambra, Milwaukee, 10-15.
Eddys, Five—Auditorium, Kansas City, 9-15.
Ellis, Madge—Koster's, N. Y., 27-Jan. 15.
Eldridge, Press—Howard, Boston, 10-15.
Evans and Vidocq—Bijou, Worcester, Mass., 10-15.
Evans, George—Pastor's, N. Y., 10-15.
Eckert and Berg—Harlem Music Hall, N. Y., 10-15.
Everett Trio—Palace, N. Y., 10-15.
Ellis, Charles T.—Music Hall, Brooklyn, 10-15.
Evans, May—Olympic, Chicago, 10-15.
Edison, Harry—Opera House, Chicago, 10-15.
Farron, L. J.—Hyde and Behman's, Brooklyn, 10-15.
Ford Brothers—Olympic, Chicago, 10-15.
Fillis, Elise—Proctor's, N. Y., 10-15.
Falkowsky—Alhambra, Milwaukee, 10-15.
Guille, Albert A.—Koster's, N. Y., 3-15.
Gardner and Ely—Hopkins', St. Louis, 9-15.
Glenroy, James Richmond—Hopkins', Chicago, 9-15.
Gautier, Emile—Proctor's, N. Y., 10-15.
Gaylor, Bobby—Proctor's, N. Y., 10-15.
Graham, George—Opera House, Pittsburg, 10-15.
Goldin, Horace—Wonderland, Rochester, 10-15.
Hines and Remington—Olympic, Chicago, 10-15.
Hefron, T. J.—Gaiety, Quebec, 9-15, Gaiety, Portland, Me., 17-23.
Hawkins, Lew—Harlem Music Hall, N. Y., 10-15.
Hull, Caroline—Orpheum, Los Angeles, 6-18, Orpheum, San Francisco, 20-Jan. 3.
Howell, Ida—Bijou, Washington—indefinite.
Harringtons, The—Palace, N. Y., 10-15.
Hall and Staley—Wonderland, Rochester, N. Y., 10-15.
Hayes, Gertie—Wonderland, Rochester, N. Y., 10-15.
Hall, Pauline—Avenue Theatre, Pittsburg, 10-15.
Jerome, Lillian—Wonderland, Rochester, N. Y., 10-15.
Jose Quintette—Alhambra, Milwaukee, 9-15.
Jerome and Bell—Proctor's, N. Y., 10-15.
Kline, Mamie—Opera House, Chicago, 10-15.
La Porte Sisters—Wonderland, Toledo, 10-15.
Littlefield, C. W.—Poli's, Waterbury, Conn., 10-15.
Leavitt and Nevello—Olympic, Chicago, 10-15.
Le Roys, The—Olympic, Chicago, 10-15.
Lewis and Ernest—Poli's, New Haven, Conn., 10-15.
Luciers, Four—Opera House, Chicago, 10-22.
Leon Sisters—Pastor's, N. Y., 10-15.
La Velles, La—Pastor's, N. Y., 10-15.
Lawton, Frank—Palace, N. Y., 10-15.
Lingards, Majestics—Hyde and Behman's, Brooklyn, 10-15.
Leonidas' Dogs—Hyde and Behman's, Brooklyn, 10-15.
Leach, Al.—Hyde and Behman's, Brooklyn, 10-15.
Leamer Sisters—Opera House, Chicago, 10-15.
Le Roy and Clayton—Wonderland, Wilmington, Del., 10-15.
Lavender and Thompson—Wonderland, Wilmington, Del., 10-15.
Lewis, Leona—Poli's, New Haven, Conn., 10-15.
Le Claire, Gertie—Wonderland, Rochester, N. Y., 10-15.
La Vans, The—Wonderland, Rochester, N. Y., 10-15.
Mayer, Daisy—Koster's, N. Y., 13-Jan. 15.
Mack, Wilbur—Opera House, Chicago, 10-15.
Magineys, The—Opera House, Chicago, 10-15.
Melrose Brothers—Music Hall, Brooklyn, 10-15.
Mathews and Harris—Alhambra, Milwaukee, 10-15.
Moore, Laura—Palace, N. Y., 10-15.
Morton, Sam and Kitty—Palace, N. Y., 10-15.
Montrose, Louise—Palace, N. Y., 10-15.
Morton and Elliott—Hyde and Behman's, Brooklyn, 10-15.
McDonald Brothers—Hyde and Behman's, Brooklyn, 10-15.
Moreland and Thompson—Olympic, Chicago, 10-15.
Morrells, The—Opera House, Chicago, 10-15.
Midgleys, The—Keith's, N. Y., 10-15.
Mazuz and Mazette—Keith's, N. Y., 10-15.
Mitchell and Sharpley—Unique, Brooklyn, 10-15.
Northern Troupe—Hopkins', Chicago, 10-15.
Nelson Trio—Opera House, Chicago, 10-15.
Morrises, The—Hyde and Behman's, Brooklyn, 10-15.
Northwood Brothers—Wonderland, Wilmington, Del., 10-15.
Orbasany, Irma—Koster's, N. Y., 3-15.
O'Rourke and Holbrooke—Wonderland, Rochester, 10-15.
Polos, Three—Koster's, N. Y., 10-15.
Professor Page's Horses—Palace, N. Y., 10-15.
Pantzer Trio—Hyde and Behman's, Brooklyn, 10-15.
Purnell Sisters—Hyde and Behman's, Brooklyn, 10-15.
Pantzer, Lina—Keith's, N. Y., 10-15.
Royce, Ray L.—Keith's, N. Y., 10-15.
Rigby, Arthur—Music Hall, Brooklyn, 10-15.
Rinehart, Minnie—Pastor's, N. Y., 10-15.
Roberts, Fred—Palace, N. Y., 10-15.
Review Four—Keith's, N. Y., 10-15.
Rowe, William—Keith's, N. Y., 10-15.
Rising, Will S.—Proctor's, N. Y., 10-15.
Smith and Cook—Pastor's, N. Y., 10-15.
Scott, Carrie—Pastor's, N. Y., 10-15.
Stanton and Willard—Keith's, N. Y., 10-15.
Sato, O. K.—Pastor's, N. Y., 10-15.
Stewart and Gillen—Pastor's, N. Y., 10-15.
Silvern and Emerie—Koster's, N. Y., 10-15.
Sonerant Trio—Olympic, Chicago, 10-15.
Shane and Worden—Opera House, Chicago, 10-15.
Silvers, The—Keith's, N. Y., 10-15.
Snyder, Bud—Keith's, N. Y., 10-15.
Sassard, Virginia—Keith's, N. Y., 10-15.
Stewart Sisters—Poli's, New Haven, Conn., 10-15.
Thomson, Harry—Alhambra, Milwaukee, 9-15.
Troy, Marie—Music Hall, Brooklyn, 10-15.
Thornton, James—Proctor's, N. Y., 10-15.
Vance, Clarice—Pastor's, N. Y., 10-15.
Vonsden, Val—Hopkins', St. Louis, 10-15.
Webb and Hassan—Hopkins', St. Louis, 10-15.
Ward and Curran—Olympic, Chicago, 10-15.
Williams, Odell—Palace, N. Y., 10-15.
Whitney Brothers—Palace, N. Y., 10-15.
Williams Trio—Gardner, Me., 10-15.
Wilson, Al.—Olympic, Chicago, 10-15.
Wilson, Tony—Keith's, N. Y., 10-15.
Wood and Shepard—Keith's, N. Y., 10-15.
Wild, Johnnie—Keith's, N. Y., 10-15.
Wagner and Arnim—Poli's, New Haven, Conn., 10-15.
Webb, Harriett—Keith's, Boston, 10-15.
Wentworth, May—Alhambra, Milwaukee, 10-15.
Yeamans, Annie—Proctor's, N. Y., 10-15.
Zenos, Three—Olympic, Chicago, 10-15.

Born.

ATCHISON.—A son to Mr. and Mrs. David Atchison, at St. Louis, Mo., on Jan. 1.

FRANTZ.—At London, England, on Dec. 26, 1897, a daughter, to Mr. and Mrs. Richard Frantz.

RITCHIE.—At Liverpool, England, on Dec. 21, 1897, a son, to Mr. and Mrs. W. E. Ritchie.

Married.

BLISS-HYLAND.—James A. Bliss and Mildred Hyland, on Jan. 3, at Bridgeport, Conn.

STETSON-SMITH.—Harry Stetson and Maude Smith, at Montpelier, Ind., on Dec. 29.

THAYER-FARRAR.—Elmer Ellsworth Thayer and Sybil M. Farrar, at Clinton, Mo., on Dec. 30.

Died.

HILLMAN.—May C. Hillman, at San Francisco, Cal., Jan. 3.

LETORD.—Arthur D. Letord, at Kansas City, Mo., on Jan. 1, of consumption.

PARKER.—At New York, Mrs. Harry M. Parker.

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CONTEST CONTINUED TO FEBRUARY 15th, 1898.

There were a number of good titles submitted, but none that was suitable. For the guidance of those that wish to attempt to win the $100 offered we wish to say that the piece is not to be an Irish Comedy, as so many seemed to think who have already sent in titles, but deals with the Servant Girl question as caricatured in the daily and comic papers. Address

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At liberty—Juveniles. McKeesport, Pa.

Harry Davies

Leading Tenor. Columbia Opera Co. Per Route.

DATES AHEAD.

(Continued from page 9.)

TELEPHONE GIRL (Lederer & Co., mgrs.): New York city Dec. 27—indefinite.
THE GEEZER (Donnelly and Girard: Frank Calder, mgr.): Bloomington, Ill., Jan. 11, Springfield 12, Jacksonville 13, Quincy 14, Burlington 15, Davenport 16, Dubuque, Ia., 17, LaCrosse, Wis., 18, Winona, Minn., 19, Rochester 20, Owatonna 21, Mankato 22, Minneapolis 23-26, St. Paul 27-29.
THE GEISHA: Baltimore, Md., Jan. 10-15.
WAITE COMIC OPERA (F. G. Harrison, mgr.): Orange, N. J., Jan. 10-15, Reading, Pa., 16-22, Wilmington, Del., 24-29.
WEDDING DAY: Peoria, Ill., Jan. 15.
WHIRL OF THE TOWN: New York City Jan. 10-15.
WILBUR-KIRWIN (W. H. Fullwood, mgr.): Savannah, Ga., Jan. 10-22.
WILBUR OPERA (Maud Daniel, mgr.): Schenectady, N. Y., Jan. 10-15, Troy 17-29.
WIZARD OF THE NILE (Kirk La Shelle, mgr.): Bay City, Mich., Jan. 11, London, Ont., 12, Hamilton 13, Rochester, N. Y., 14, 15.

VARIETY.

ANI'S MONARCHS (No. 1: Harry Hill, prop. and mgr.): Boston, Mass., Jan. 10-15, Fall River 17-19, Lowell 20-22, Hartford, Conn., 24, 25, Waterbury 26, New Haven 27-29.
ANI'S MONARCHS (No. 2; Harry Hill, prop. and mgr.): Providence, R. I., Jan. 10-15, Boston, Mass., 17-22, New York city 24-29.
AL. REEVES: New York city Jan. 10-15.
AMERICAN BEAUTIES BURLESQUE (Bryant and Watson, props.; C. G. Ball, mgr.): Philadelphia, Pa., Jan. 10-15, New York city 17-22, Boston, Mass., 24-29.
BIG SENSATION (Flynn and Sheridan, props.): Philadelphia, Pa., Jan. 10-15, Jersey City, N. J., 17-22, Providence, R. I., 24-29.
BLACK CROOK BURLESQUE: New York city Jan. 10-15.
BLACK CROOK (Sellers'): Pawtucket, R. I., Jan. 13, 14, Woonsocket 15, Boston, Mass., 17-22.
BOB FITZSIMMONS (Martin Julian, mgr.): St. Paul, Minn., Jan. 10-15.
BOHEMIAN BURLESQUERS (Louis Robie, mgr.): Baltimore, Md., Jan. 10-15, Washington, D. C., 17-22, New York city 24-29.
BROADWAY BURLESQUERS: Washington, D. C., Jan. 10-15.
CASINO OPERATIC BURLESQUERS: Wheeling, W. Va., Jan. 10-12, Columbus, O., 13-15.
CITY CLUB (Miaco's): Newark, N. J., Jan. 10-15.
CITY SPORTS: Fall River, Mass., Jan. 13-15.
FAY FOSTER (Harold Cox, mgr.): Paterson, N. J., Jan. 10-15, New York City 17-22, Jersey City, N. J., 24-29.
FRENCH GAIETY GIRLS (J. H. Andrew, mgr.): Brooklyn, N. Y., Jan. 10-15.
GAY GIRLS OF GOTHAM: Cincinnati, O., Jan. 10-15.
GAY MASQUERADERS (Gus Hill, prop.; Robert Manchester, mgr.): Brooklyn, N. Y., Jan. 10-15, Philadelphia, Pa., 17-22, Baltimore, Md., 24-29.
HOPKINS' TRANS-OCEANICS (Eastern): Jersey City, N. J., Jan. 10-15.
HOPKINS' TRANS-OCEANICS (Western): Indianapolis, Ind., Jan. 10-15.
HYDE COMEDIANS: Brooklyn, N. Y., Jan. 3-15.
JOHN L. SULLIVAN (W. H. Sherwood, mgr.): New York city Jan. 10-15.
KNICKERBOCKERS: Providence, R. I., Jan. 10-15.
LANG BURLESQUERS: Ottawa, Can., Jan. 10-15.
LONDON BELLES (Rose Sydell; J. H. Barnes, mgr.): Chicago, Ill., Jan. 10-15.
MAY HOWARD: St. Louis, Mo., Jan. 10-15.
MERRY MAIDENS BURLESQUE (Maurice Jacobs, mgr.): Chicago, Ill., Jan. 10-15, Buffalo, N. Y., 17-22, Albany 24-29.
MERRY WIDOWS BURLESQUE (Misart's): Great Falls, Mont., Jan. 15, Helena 17, 18, Anaconda 19-22, Butte 24-29.
MISS NEW YORK, JR.: Albany, N. Y., Jan. 10-15.
MOULIN ROUGE: Chicago, Ill., Jan. 10-15.
OCTOROONS (John W. Isham, mgr.): Dayton, O., Jan. 10-12, Columbus 13-15, Chillicothe 17, Parkersburg, W. Va., 18, 19, Wheeling 20-22.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Buffalo, N. Y., Jan. 10-15, Brooklyn 17-22, New York City 24-29.
RICE AND BARTON EXTRAVAGANZA: Detroit, Mich., Jan. 9-15, Tiffin, O., 17, Kenton 18, Lima 19, 20, Springfield 21, Louisville, Ky., 23-29.
ROSE HILL (Rice and Barton, mgrs.): Philadelphia, Pa., Jan. 10-15, Pittsburg 17-22, Buffalo, N. Y., 24-29.
ROSSOW MIDGETS: Baltimore, Md., Jan. 10-15, Reading, Pa., 17-22.
RUSSELL BROS.: Cincinnati, O., Jan. 10-15.
REILLY AND WOOD: Cleveland, O., Jan. 10-15.
SAM DEVERE: New York city Jan. 10-15.
STEVE BRODIE (Gus Hill, prop.; C. W. Williams, mgr.): Syracuse, N. Y., Jan. 10-12, Albany 13-15, Montreal, Can., 17-22, New York city 24-29.
TENDERLOIN (Sam T. Jack, mgr.): Brooklyn, N. Y., Jan. 10-15.
VANITY FAIR (Gus Hill, prop.: Fred J. Huber, mgr.): Pittsburg, Pa., Jan. 10-15, Cincinnati, O., 17-22, Indianapolis, Ind., 24-29.
VAUDEVILLE CLUB (Weber and Fields): Chicago, Ill., Jan. 10-15.
VESTA TILLEY: Boston, Mass., Jan. 10-15.
WILLIAMS' OWN: Chicago, Ill., Jan. 2-22.

MINSTRELS.

AL. G. FIELD MINSTRELS (Colored); W. A. Junker, mgr.): Decatur, Ill., Jan. 11, Clinton 12, Lincoln 13, Petersburg 14, Havana 15.
AL. G. FIELD MINSTRELS (White): Uniontown, Pa., Jan. 17, Cumberland 18, Wilmington, Del., 19, Chester 20, Trenton, N. J., 21, Philadelphia 24-29.
DUMONT MINSTRELS (Geo. H. Barber, mgr.): Philadelphia, Pa., Nov. 15—indefinite.
GORTON MINSTRELS (C. H. Larkin, mgr): Fernandina, Fla., Jan. 12, Jacksonville 13, St. Augustine 14, Daytona 15, Palatka 17, Deland 18, Sanford 19, Orlando 20, Bellair 21, Tampa 25, Ocala 26, Gainesville 27, Thomasville, Ga., 28.
HI HENRY: Passaic, N. J., Jan. 15, Paterson 17-19, Newburg, N. Y., 20.
WASHBURN MINSTRELS: Morristown, N. J., Jan. 12, Plainfield 13, Elizabeth 14, 15.

MISCELLANEOUS.

CANADIAN JUBILEE SINGERS: Pittsfield, Mass., Jan. 11, Dalton 12, Chatham, N. Y., 13, Troy 14, Valley Falls 15, 16.
ELI PERKINS: Warren, O., Jan. 18, Gambier 19, Morgantown, W. Va., 20, Reynoldsville, Pa., 21.
FLINT (Hypnotist; W. M. Sauvage, mgr.): Madison, Wis., Jan. 10-12, Dubuque, Ia., 13-15, Ottumwa 17-22, Council Bluffs 24-29.
HENRY E. DIXEY (Edward L. Bloom, mgr.): Duluth, Minn., Jan. 14.
KELLAR (Dudley McAdow, mgr.): Ft. Wayne, Ind., Jan. 14.
MARSHALL P. WILDER: Herkimer, N. Y., Jan. 11, Boonville 12, Fairport 13, Geneva 14, Belleville 15, Penn Yan 17, Jamestown 18, Hamilton, O., 19, Dayton 20, Piqua 21, Cleveland 22, Richmond, Ind., 24, Adrain, Mich., 26, Aurora 28.
PROJECTOSCOPE (Harry Young, mgr.): Masonnonie, Wis., Jan. 10, 11, Madison 12, 13, Elroy 14, 15.
THE HERRMANNS: Indianapolis, Ind., Jan. 13-15.
THE LEES (Hypnotists: Thos. F. Adkin, mgr.): Athens, Ga., Jan. 10-15, Columbia, S. C., 17-22, Jacksonville, Fla., 24-29.
THE LORRETTIS (J. D. Hutchinson, mgr.): Dryden, Can., Jan. 13, Owego, N. Y., 14, 15, Watkins 17, Blossburg, Pa., 18, Arnot 19, Mansfield 20, Condersport 21, 22.
THE SAGES (A. B. McDole, mgr.): Baltimore, Md., Jan. 3-15, Danbury, Conn., 24-29.

ARENA.

MACON, GA.—Harris' Nickel Plate Show closed a successful week's engagement Dec. 27-1, and went into winter quarters here.

PENSACOLA, FLA.—Wallace's Circus Dec. 28; good business.

MOBILE, ALA.—Wallace's Circus Dec. 27 to immense throngs; everyone pleased.

MONTGOMERY, ALA.—Sipe, Dolman and Blake's Trained Animal Show gave two performances daily to fair business Dec. 24, 25.

COLUMBUS, MISS.—John H. Sparks' Circus Dec. 31; good attendance; performance fair.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

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Alexander, Sara
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Arnold, Lote
Allen, Francis
Ardeck, Agnes
Allen, Maud De W.
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Bryerson, Mrs.
Bihan, Holbrook
Mrs.
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Barlow, May
Black, Belle
Bonehill, Bessie
Brandon, Ethel
Bascom, Ada Lee
Bowen, W. M.
Burton, Gertrude
Bandeva, Julia
Braham, Rose
Briar, Georgia
Bonstelli, Jessie
Blackwood, Jessie
Barb, Octavie
Beaudet, Rose
Bancroft, Viola
Barnett, C. A.
Blake, Winfield
Cagnonia, Madam
Comstock, Nellie
Crane, Marie C.
Cumley, Rena
Crawford, Bertie
Conserse, Sara
Campbell, Camille
Cartstedt, Claudia
Clark, Rose
Chamberlain,
Nelsie
Cameron, Annie
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Chaplin, Daisy
Cleveland, Camille
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DeSekon, Adelaide
Dereckson, Marie G
Deronne, Marie
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Dumlie, Mrs. Frank
Dembl, Marie
Desmond, Miss
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Emmett, Katie
Emmett, Minnie
English, Jane
Elliott, Maud
Edward, Mrs. Sami
Farra, Miss
Fiffe, Mabelle
Fillmore, Nellie
Fallen, Julia
Fisher, Alice
Farrington, Adele
Forbes, Nannie
Fontainbleau, Ella
Foster, Dolly
Faucett, Cassie
Galloway, Louise
Graves, Virginia
Green, Lillian
Gray, Stella
Grapewine, Anna
Gilman, Lottie
Gail, Ellen
Glenn, Nana
George, Marie
Garrison, Ella
Gaunt, Francis
Hibbard, Irene
Harcroft, Mrs. Geo.
Henrey, Ada
Haskell, Addie
Henderson, Mrs.
G. L.
Hill, Cora
Hamilton, Leona
Hiller, Grace
Herring, Ella
Hill, G.
Harger, Leontine
Henderson, Josie
Hopkins, Grace
Hope, Beryl
Hoffman, Sophia
Johnson, Geo.
Johnson, Sibyl
Johnson, Bertha
Jordan, Carina
Jarbeau, Verona
Jennings, Laura
Janvier, Emma
Joyce, Laura
Jarrett, Bertie
Knott, Adulbert
Kimball, Corrinne
Kinkaddon, Maud A
Kertin, Louise
Knight, G. S.
Keene, Mattie
Kent, Dorothy
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King, Tess
Lowell, Helen
Lasson, Letty
Linstedt, Leona
Le Roy, Marie
Lowe, Ollie
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Leland, Jennie
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Lewis, Isabel P.
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Ricsley, R. S.
Rock, Ida
Richmond, Ada
Rial, Vira
Robbiere, Merlian
Radcliffe, Minnie
Rogers, Lucy
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Strong, Alma
Stanfield, Leontine
Sanford, Carrie
Stockwell, L. A. Mrs.
Sanford Sisters.
Selby, Susie
Seltzer, Clara
Sutton, Lillian
Scott, Grayce
Sydmuth, Louise
Swift, E. M.
Stokes, Emma
Selden, Maud
Singer, Marian
Smith, Helen L.
Spellman, Lillian
Singer, Helen, P.
Sears, Rosie
Smith, Clarendon
Stell, Madlyn
Temple, Rose
Tracy, Helen
Tarary, Marie
Tuttle, Claire
Taylor, Bessie
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Thompson, Mollie
Ulmer, May
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Wragland,
Florence
Williams, Lois
Zell, Ada

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Agt. John Griffith
Anderson, Richard
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Abom, Milton
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Brennan, Matthew
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Broun, Sedley
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Clement
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Connor, Thos.
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Couldock, C. W.
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Demit, Lorne
Frank
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DuBas, Fred
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Donnelly, Jas. A.
Deagon, Arthur
Davis, Dan
Dyer, Wilbur
Definstly, Wm.
Delmore & Wilson
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Duncan, Augustine
Dillea, Herbert
Daniel, S. L.
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Edwinstone, Geo. M.
Edison, Geo. R.
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Garreck, Thos.
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Hill, A. B.
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Harrison, Mr.
Hoffman, Harry
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Newton D.
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Hunting, Percy
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Hopper, Chas. H.
Heyd, E. F.
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Heller, John
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Hughes, Gam
Heilborn, Jos.
Hellard, Mack
Hornung, Benj.
Haselton, J. H.
Hewith, H. E.
Holland, Geo.
Harrold, W.
Harrington, Jos.
Hall, Louis L.
Hogan, M. S.
Harris, Wm.
Hackett, H.
Jordan, Tom H.
Jenkins, S. L.
Jerome, Chas.
Krackoniser,
Emily
Kusell, Jule
Kunkel, Geo.
Kemper, Collin
Kelcey, Alfred
Kinecy, M. L.
Kernell, John
Kingston, Cecil
Lane, John
Lieesgang, Adol.
Labadie, Francis
Lake, Warren B.
Lyons, D. A.
LaMotta, Ira J.
LeClare, Geo.
Lyons, R. J.
Lipman, Milton
Leffingwell, J. D.
Lennon, Nestor
Learock, Harry
Lanigan, E. H.
Lang, F. C.
Lester, D. E.
Luce, M. F.
Lloyd, Jefferson
Lynch, Phil
Lang, A. C.
Mason, John
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Murray, J. K.
Morton, Michael
Marion, Jas. J.
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Mgr. McCarthy's
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Murray, Frank A.
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Macon, E. R.
Miller Ashley
Moxley, T. M.
McWade, John E.
Meyer, H. J.
McCormack, Wm.
Maynard, Jerry
Mayer, Adolph
McDonald, C. W.
Morrison, Edw.
McArthur, D.
Matchette, W. N.
Murphy, Fred
Maile, C. N.
Miller, DeWitt
Macgregor, Edgar
Mayer, Leon
Mack, Chas.
Norcross, Frank
Newell, Arthur
Nansen, Fredtjof
Nekel, A. J.
Naylor, Frank
Naegele, H. J.
Nichols, Wm.
Overton, Chas.
Osborne, Geo.
Olmstead, Geo. C.
Oliver, Geo.
O'Flynn, Jas.
Poland, Ed
Piper, T.
Peters, John L.
Paxton, Geo.
Palmer, John F.
Parker, E.
Preston, J. A.
Phillips, Harry
Powell, C. B.
Peters, F. W.
Pratt, L. R.
Pyke, E. A.
Palmer, A. W.
Riddell, Syrus
Raymond, Richard
Riggs, Chas.
Rooney, Pat, Jr.
Rainger, F. M.
Rohn, Oscar
Roudlove, Jas. D.
Rowe, Harry E.
Robert, J. K.
Riddle, Albert
Reid, Hal.
Robertson, C. H.
Richards, Wm.
Robinson, A. G.
Risley, E. O.
Ransome, J. W.
Russell, Fred
Reeves, Arnold
Raymond, Maurice
Roberts, Nelson
Reed, H. E.
Seabrooke, Thos.
Small, Frank
Stetson, E. T.
St. James, Billy
Stanley, Clyde
Stapelton, John
Stewart, Ed. C.
Swift, Baben
Sayre, T. H.
Stevens, Raymond
Spencer, Willard
Savis, Frank
Smith, F. W.
Surkes, Frank
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Sullivan, John T.
Sheppard, Burt
Stewart, James
Schmedling, H. H.
Simmonds, Jack
Scott, Paul
Shaw, J. B.
Sanford, Jack
Smith, F. H.
Seeley, Dr.
Soares, Claude
Santry, Joe
Sobrino, Carlos
Shares, Roscoe
Tryen, Harry B.
Tyler, Jos.
Thall, Sam
Temple, Ed
Thompson, J. F.
Toobish, Walter
Tressl, Jos.
Torrance, Geo.
Townsend, Harry B.
Theagreens, James
Templeton, John
Underwood, A. R.
Venable, Chas.
Volker, W. H., Jr.
Vroom, Ed.
Webber, W.
Welch, J. G.
Williams, Gus
Walker, M.
Wade, Ed.
Weis, W. M.
Whitney & Blaney
Wheelan, Alfred C.
Wilis, T. M.
Wolfe, Harrison J.
Webster, John
Wider Albert
Wiley, L. A.
Wayne, Chas.
Woolworth, Lei A.
Weyd, Ed. F.
Wilson, Kit D.
Walters, C. M.
Wade, F. A.
Windslow, Herbert
Wilson, Sir Francis
Wallace, Frank
Warner, Edw.
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THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

After Terriss' Death—The Christmas Pantomimes—New Theatres.

(Special Correspondence of The Mirror.)

LONDON, Dec. 25.

The week before Christmas is, of course, always bad for theatrical business, in these islands anyway, for apart from the fact that many enthusiastic playgoers keep their money close in order to make a burst for themselves and for their families at Pantomime time,

CONSUELO TORTAJADAS.

many thousands of generally playgoing folk are too immersed in preparations for Christmas party giving to bestow even a passing thought upon the mere drama.

The usual pre-Christmas theatrical stagnation has been still more increased this time by the gloom and depression which poor Terriss' shocking murder still casts over the town. The only important theatrical events of the week, events which indeed spread deep interest far beyond theatrical circles, were the inquest on Monday, the funeral on Tuesday and the second police examination of the murderer on Wednesday.

The funeral, certain details of which have doubtless been cabled to your side, was indeed a thing to be remembered—nay, to become an historical histrionic record. I doubt if any actor, however great—Sarah Siddons; her big brother, John Philip Kemble; Edmund Kean—nay, even Betterton (that widely honored actor of the bad old days of Charles the Second)—ever drew to their respective funerals such a throng. Certain it is that the one popular actor in theatrical history who met a like terrible fate—a player who seems to have been the very counterpart of poor Terriss—namely, Will Mountford, who was stabbed to death outside Drury Lane Theatre some two hundred and seven years ago, never had such imposing and tremendously attended obsequies.

Poor old Terriss! The widespread horror, the universal sympathy, the Queen's gracious message of condolence to Mrs. Terriss and family, the Prince of Wales' kind message of sympathy—indeed, the whole extensive and dramatic circumstances and surroundings—would have appealed strongly to the universally lamented Adelphi hero, could he have beheld them.

Many and many a friend will miss poor Will Terriss, and theatrically at present I know not where we may look for an adequate successor. Sooth to say, our stage is very short of strong or even promising juvenile actors, whatever your stage may be. From what I can hear, however, and judging from rehearsals, it would seem that we may expect good work in this line from your Robert Taber, who will make his London debut sub-Irving in Peter the Great at the Lyceum next Saturday.

Even the most tragic affairs of life are oftimes not altogether untinged with the comic element, and even the Terriss tragedy has been accompanied by some flashes of more or less conscious humor. In the first place, the charge against the murderer, who was taken reeking with his fast dying victim's blood, was entered at the police station as "manslaughter," forsooth! Secondly, certain of poor Terriss' comrades of both sexes appear to think that they are manifesting respect for his memory by attending each hearing at Bow Street and hissing and pelting the prisoner. Thirdly, quite a pathetic touch of wild humor has been imported into the proceedings this week by the frantic efforts of many a "pro" to get his or her name into print, as having attended the funeral, or sent wreaths, many hundreds of which, by the way, were ruthlessly trampled under foot by the surging crowd. Fourthly, all sorts of people are remembering and relating all kinds of threats made to them in many places by the murderer. Fifthly, and even less pardonably, the majority of our news sheets are hourly seizing upon every scrap of "faked" copy, whether favorable or detrimental to the character of the victim or his slayer, to say nothing of issuing sundry carefully prepared anonymous letters. Sixthly and lastly, there are the wildest rumors afloat, in print and out of it, concerning the amount of the fortune poor Terriss left. The sum quoted varies between £40,000 and £800,000.

Terriss certainly earned of late between £4,000 and £5,000 per annum by acting; also he had, as you know, financial interests in many imported American plays and of late years he had embarked (having, as he told me, no faith as to the durability of stage popularity) in tavern and hotel property. Still, I should say that even the £40,000 mentioned would pretty well cover the amount he has left behind him—aye, and more than cover it.

But now once more to resume more pleasant themes. As to theatrical productions this week, however, I might almost echo the famous saying of the needy knifegrinder in the poem: "Story? God bless you, I have none to tell, sir!" The only novelty of the week has been the testing of three new fairy plays at one theatre—Terry's, to wit—and each of these was like Mr. Midshipman Easy's wet nurse's baby—"only a little one." They have been prepared by Basil Hood, librettist, and Walter Slaughter, composer, from Hans Christian Andersen's stories, "Big Claus and Little Claus," "The Emperor's New Clothes," and "The Soldier and the Tinder Box," and very pretty little plays they make for juvenile consumption during the holidays. They are picturesquely mounted and are admirably acted by the principal members of The French Maid company at Terry's, plus quaint little Kitty Loftus, so long of the Prince of Wales' in Arthur Roberts' plays.

Private viewing of new theatres has been the fashionable pastime of the last few days; indeed this and the inspecting of important pantomime and other dress rehearsals has cut a good deal in the time of newspaper men this week. The new playhouses we have been called upon to sample have included the Broadway at Deptford, on the Lower Thames, and just this side of good old Greenwich, where the white-bait dinners come from; the Standard, built on the site of the old barn of a theatre on this famous and fried-fishing East End suburb, and the Alexandra, an entirely new house built further north in a busy but somewhat more swagger suburb called Stoke Newington.

Each new playhouse is a thing of beauty and likely to be a joy for many a year. Antiquarians and other researchers might be interested to know that the Deptford Theatre is within a stone's throw of where Kit Marlowe, the dramatist who taught Will Shakespeare a good deal of his business, was stabbed to death under circumstances which have previously been reported, as they say in the police intelligence. Also, that the Stoke Newington playhouse is hard by the spot where the prolific and hitherto irrepressible Daniel Defoe, author of "Robinson Crusoe" and about one hundred and ninety-nine other stories, died heartbroken at the debauchery and other forms of villainy practiced by his favorite son.

The pessimists—good, uneasy men!—have been telling us of late that the concoction called Christmas pantomime is dead. Perhaps that is why, at the moment of mailing, playacting, playgoing and newspaper London are in the throes of preparing for only twenty-eight pantomimes, within the metropolitan radius alone! This imminent monotony of merriment will, however, be leavened, next week, by two serious new productions—namely, How London Lives, an adaptation of the new French play, Le Camelot, at the Princess', on Boxing Night, and the aforesaid Peter the Great, at the Lyceum next Saturday. Sir Henry Irving finding the rehearsals of this new play of Son Laurence's well forward yesterday (Christmas eve), packed All Concerned off home to attend to their Christmas pudding eating and frivolities, bidding them revel until Tuesday morning.

Herewith is a portrait of one of the loveliest ladies now to be found on the London variety stage—Senorita Consuelo Tortajadas, a Spanish singer and dancer, who has lately been making a big success at that vast variety theatre, the Alhambra, in Leicester Square. A few days ago this beautiful brunette slipped and injured one of her ankles. Many of us felt thankful that she had not fallen over her name, for that might have led to very serious results.

During the last day or two there has been quite a little flutter of excitement owing to that article which, as I notified you, critic Clement Scott had confided to a *Great Thoughts* interviewer concerning what he (Scott) considered the sadly immoral tendencies of our modern stage and its professors. When quotations from an advance copy of these extraordiary utterances first appeared Clement begged that further newspaper comment might be withheld until the publication of the article, as he considered the extracts which had been vouchsafed had been garbled to some extent. Most of us, of course, held our pens awhile, and for my part I do not intend to fully comment on Clement until I see the entire article, as I expect to do a day or two hence. Methought, however, that I would tell you that this week the interviewer in question, who is no other than the extra shrewd Raymond Blathwayt, has written to the papers declaring that Scott's objections to the extracts are empty nothings, and in effect he calls our "Clemmy" an equivocator, a perverter of veracity—nay, even—well, one of those people who gave the bold name to our Henry Arthur Jones' latest play!

I am writing this on Christmas Day, and I hope that all MIRROR readers will heartily enjoy their impending turkey, goose, canvas back duck, roast beef or whatever is the principal Christmas dish of your great Republic. More especially do I, with sincere respect and gratitude, heartily wish all who have so long honored me by perusing these memlets a happy and a prosperous New Year. GAWAIN.

GOSSIP OF PARIS.

Sarcasm and Swords—Scarcity of New Plays—Typical Topics.

(Special Correspondence of The Mirror.)

PARIS, Dec. 29.

As an advertising agent and a trade promoter to fencing masters the Paris theatre has no equal. Witness the appalling number of fatal duels that have occurred recently as a result of slight differences of opinion between critics and authors concerning the plays of the latter. Any one doubting first the fairness and then the heroism of the French people should watch these two. The sad fate of a play judge, placed between losing his position and being run through by the rapier of another pen-pushing scribe is worthy of the minds of our legislators. The ink pot has ceased to be more fruitful than the sword point.

So frequent have become these gentlemanly combats that after every bad play, and some good ones, those interested may look for an invitation to be killed on schedule time. Occasionally it is the author or the director who is challenged by someone who imagines himself caricatured in the play, but this is a side rule of the code.

An example of the celerity with which this latter form is carried through occurred on the occasion of the first production of M. de Flers' Ko-Ko-Ri-Ko at the Scala. In spite of a title that sounds like the effort of a stuttering man to pronounce the name of the Lord High Executioner in Gilbert and Sullivan's Mikado, the play is very good, and on the first night M. de Flers had his time well booked in receiving congratulations from his admirers and those others to whom he had presented passes. But M. de Flers is a gentleman, and in spite of his success he found time to satisfy the demands of his makers, the public. No false pride about M. de Flers! About three o'clock he retired to his office and began business. In Ko-Ko, etc., he had, in the innocent good will of his heart, burlesqued the famous duel between Catulle Mendes and Lugne Poë. Mon Dieu! He little knew upon what crater's brink he was walking! A man who writes a play merely for success in Paris must take the consequences. In M. de Flers' room were two gentlemen, smiting their gloves upon their hands and showing other evidences of burning anger. They had come as seconds from M. Poë. To the manager they delivered a message of undying hate, demanded the suppression of the burlesque, challenged him to mortal and immortal combat, and then proceeded to sip a glass of Maraschino with him.

That done, they arranged the details of the fight and left. Immediately M. Flers sent for a pair of seconds and challenged a journalist who had been so offensively bold as to give his opinion of Ko-Ko, etc. This latter sword seance was to take place after the horrible results anticipated from the first had passed off. M. Flers carefully noted both engagements in his visiting list and went home to bed. Although both duels have since taken place, all the persons concerned continue to live, and will undoubtedly do so until old age or disease carries them off. Such are the dangers of criticism in a great city. From what I know of critics in good old America, the *code duello* would be a dangerous system there. Writers would have no time left for anything else.

There has been a notable scarcity of new plays here recently. To a great extent this country has a wall around it, like that of China, excepting that it is invisible and pertains only to amusements. Parisians have tastes so different from those of other metropolitan centres that productions from outside are reasonably sure to be failures. They do not take kindly to foreign efforts. The result is little overcrowding and an excellent opportunity for native talent. This prevents, also, liberal art and universal knowledge. Occasionally it causes a temporary slump in the play market, and, this being the holiday season, matters are at their worst. There has not been a single production of importance this week.

Between the first and second acts of Les Petites Michu, at the Bouffes, a few weeks since, I wrote to THE MIRROR an unqualified endorsement of the play, a commentary upon its cleanliness, and a prediction of its success. This last has come to pass. Never was a greater one. Massenet's Sapho has also drawn, the average taking at each performance being 9,500 francs, the capacity of the house. It is generally noted that neither the composer nor Madame Calvé has ever done anything finer. Mirabeau's Les Mauvais Bergers, on the other hand, is being universally condemned as a lot of sensational horror wired together. Madame Bernhardt will probably withdraw it before long.

Cléo De Mérode is to be married! Think of it! She is to retire from the stage. No more will we have to worry over her ears and her American venture. She is to wed one Oboyneau, son of the secretary to the Imperial Ottoman Bank.

Racine's anniversary was celebrated on Thursday last at the Théâtre de la République by a verse tribute from Emil Trolliet and the representation of Andromaque and Plaideurs.

Dandet's Sapho was produced at the Vaudeville on Dec. 20, with Madame Rejane as Fanny Legrand. The death of the author, only four days before, made the performance a sad one, and more of the audience thought of the dead writer than of the production.

The sociétaire's full share at the Français this year will be only 18,000 francs. The falling off is attributed to the heavy outlay incurred in mounting Frédégonde and Tristan De Léonois.

The Bodinière, formerly a private house, kept by M. Bodinere for the purpose of introducing to the public pupils of the Conservatoire, has been turned into a public theatre with the same object. The office will now probably become a sort of battle ground for English and American agents in search of budding genius.

M. Leon Carvalho, director of the Opéra Comique, is dead. He was born in 1825, and while a very young man was engaged at the theatre he afterward conducted. In 1853 he was married to Mlle. Miolan, a distinguished singer. M. Carvalho became manager of the Comique in 1886. The first year of his direction was marked by a fire, in which one hundred and thirty one persons lost their lives. He was prosecuted and sentenced to three months' imprisonment, but released upon appeal.

M. Capoul, who is, I believe, in some way connected with the Metropolitan Opera in New York, is a favored applicant for the position.

It is stated that two days before the death of M. Alphonse Daudet, the novelist, he concluded a play in collaboration with M. Leon Hennique, founded upon "La Petite Paroisse." The piece is intended for the Gymnase. L. A. H.

AUSTRALIAN JOTTINGS.

Items in the Theatrical World of Sydney—Notable Events.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., Nov. 22.

There has been quite a lull in the theatrical world this past month, attributable in part to the nearness of the Christmas season and also to the excessive heat. However, if we are given all that we are promised this year's Christmas, the theatrical bill of fare will be a red letter one. Williamson and Musgrove have changed their plans slightly since my last writing. Wilson Barrett's Australian debut, which was to take place in Sydney, has been fixed for Melbourne instead, and Williamson and Musgrove will therefore stage a pantomime at the Sydney playhouse. The pantomime chosen is one in which Courtneidge made a hit at Liverpool, England, last year. Ada Reeve and Bert Gilbert, recently so successful in the Melbourne production of The Gay Parisienne; Johnny Coleman, John J. Burke, Alice Leamar, and Little Gulliver will figure prominently in this pantomime. Wilson Barrett is bringing out his own company, numbering twenty-two, and also his own scenery. His repertoire includes W. G. Wills' play, Claudian, Hall Caine's Ben-ma-Chree and The Manxman, Virginius, Hamlet, Othello, The Sign of the Cross, and The Silver King. The Royal Divorce, after a prosperous Melbourne season, made its appearance here Saturday night last at Her Majesty's, and judging by its reception is in for a good run. You have had advice from Melbourne of the cast of this play, so I will not waste space in a repetition. After their Sydney season the company leave for New Zealand, opening at Dunedin on Boxing night. Their repertoire will also include The Sign of the Cross and The Prisoner of Zenda.

A second company is in course of formation to visit Tasmania with The Gay Parisienne and The French Maid.

The Paulton-Stanley company report good business through New Zealand. They are booked to play at Hobart, Tasmania, on Boxing night.

Madame Albani is due to sing in Melbourne on Feb. 19 next. William Paul, a young baritone, has been engaged as one of her support.

Harry Rickards is making vast preparations for his Christmas pantomime at our Theatre Royal. Mr. Rickards' pantomime story will be Jack the Giant Killer. It will be elaborated at the Theatre Royal by what is on paper one of the finest casts ever arranged in Australia, and the production will be stage-managed by Storey Gofton, a gentleman who has held high positions of that character under the late Sir Augustus Harris. The cast of principals has been arranged as follows:

Principal boy, Addie Conyers; principal girl, Lottie Moore; the dame, George Lauri; special Dutch part, Marietta Nash; Billy Silly, Frank Haytor; Tucka Tucka Tommy, Arthur Haytor; King Arthur, Albert Bellman; Merlin, Tom Woottwell; The Giant, Storey Gofton; Gripper and Grapper, Hulene Brothers; Sir Galahad, Edie Haytor; Clown, Hulene; Pantaloon, Hulene; Harlequin, Clarence Lyndon; Columbine, Minnie Everett; star dancers, Tiller's Quartette; acrobats, the Kellinos (8).

The Hulenes and the Kellinos are famous London combinations, who have been engaged at staggering salaries, and will arrive here next month. The Tiller dancers include two of the quartette who were so immensely popular with the In Town Gaiety company here, Madge Crossland and Miss Lucas, the other two being Miss Court and Miss Franks.

Among other important engagements Rickards has made are those of Austin Rudd, the famous character comedian, who will be at the Tivoli about December 11; Michael Nolan, the Irish vocalist, who popularized "Annie Rooney" in London, and will be here in December; Agnes Hazel, serio-comic; the Beglemanes, three acrobats who do a triple bar act up against the dome, and whom Mr. Rickards, having seen them in Paris, declares he would have engaged even at double the big salaries he is paying them; D. H. Caston, descriptive vocalist and champion top boot dancer, and many other celebrities, who are to arrive later on.

Charles Cartwright, who is forming a dramatic company to play under his stage management for Mr. Rickards, will be here about six weeks after Christmas, and opens in the A Squire of Dames. A number of other plays have also been acquired, and a few days ago Mr. Cartwright cabled to his principal that he had purchased the last Haymarket success—presumably A Marriage of Convenience, Sydney Grundy's dramatization of Alexandre Dumas' comedy, Un Mariage Sous Louis XV. Beatrice Lamb is to be the leading lady in this company.

Pattie Browne's engagement is a starring one. Miss Browne will play in comedies Mr. Rickards has specially bought, and it is probable that a leading Gaiety burlesque actor will be engaged as her chief support. It is likely that this organization will first be seen at the Palace.

The company recently playing Two Little Vagrants at Her Majesty's Theatre is resting, but will tour New Zealand early next year.

The Brough Comedy company opened their Indian campaign at Calcutta on Oct. 25. Pollard's Juvenile Opera company are also in the same city.

The Lyceum Theatre, Pitt street, our most modern theatre, is to be offered at auction this month. Williamson and Musgrove were formerly lessees.

The Bourke Theatre was burnt out during the recent visit of Harry Rickards' Bunch of

Keys company. Addie Conyers and George Laurie were both heavy losers, nearly all their wardrobe being burnt.

Elsie Lander, a young actress, hailing from the home of the Jersey Lily, has formed a company here to play a season in Brisbane. She has appeared in New York at Niblo's Garden, and starred through the West under Harry St. Maur's management.

Philip Newbury and Lilian Tree both proved prime favorites at Rickards' Tivoli.

Williamson and Musgrove's latest London venture at the Shaftesbury is a production of The Scarlet Feather, with a cast comprising the following Australian favorites: Nellie Stewart, Florence Young, Decima Moore, Joseph Tapley, and Snazelle.

Binks the Photographer, or Dreams, was successfully produced at the Palace on Saturday last. It is of the same order as its predecessor, A Bunch of Keys, and the cast includes the same names.

Alf Belman and Lottie Moore have been enjoying a well earned rest in the mountains.

The Prairie King enjoyed a prosperous revival at the Lyceum, King Hedley and Maud Williamson heading a good cast. A series of accidents somewhat marred the first night's performance, the extra items including the unadvertised bursting of a large tank in the lake scene and the capsizing of Maud Williamson's canoe on the self-same lake, nearly ending this clever lady's career.

S Grattan Riggs is now appearing at this theatre in The Irish Detective, and has been cordially welcomed back to Sydney after his long absence.

Harmstons and Fitzgerald's circuses are both billed here for an early arrival.

Frank Thornton is still in Westralia with Charley's Aunt, The Strange Adventures of Miss Brown, etc.

Congratulations come from Miss Yda Hamilton's many friends on this side on her engagement in Jacob Litt's Last Stroke company.

George Rignold is resting in Sydney. During the month he played a short revival of Tommy Atkins.

A merry Christmas and prosperous New Year to THE MIRROR and its numerous supporters is the wish of your Australian correspondent,

E. NEWTON DALY.

MUSICAL NOTES.

The Barber of Seville was given at Mr. Bagby's Astoria musicale on Dec. 27 by Marcella Sembrich, William Lavin, Signor Del Puente, and Signor Carbone.

The Idle Eye, or No Stranger than New York, an original musical medley, was successfully presented on Dec. 27 at the Knickerbocker Athletic Club by Messrs. Bryant and Machen, Estelle Ward, Ella Julia Fitch, and Marie Feitner.

The golden jubilee of the North American Saengerbund will be celebrated at Cincinnati in 1899. Fred H. Alms, of that city, has offered $1,000 as a prize for the best original composition for solo, mixed chorus and orchestra. The text may be English or German, glorifying art and music. The competition will close on Aug. 1, 1898.

An enjoyable matinee musicale was given on Dec. 28 at Chickering Hall by Adelina Hibbard, Jeannette Orloff, Hortense Hibbard, John G. Frank, Frank Taft, and F. W. Riesberg.

Katherine Evans Enos was the soloist at Messrs. Phipps and Campiglio's opening concert on Dec. 28 at Hardman Hall.

Lillian Nordica will appear on Jan. 12 at Philadelphia with the Damrosch Opera company, singing for the first time as Brunehilde in Die Gotterdammerung. In this city next month she will sing the three Brunehildes in The Ring of the Nibelung Cycle.

Francis Fischer Powers gave a morning musicale on Dec. 29 at Carnegie Lyceum, assisted by Marguerite Hall.

G. E. Conterno's musical spectacle, "Battles of Our Nation," will be given in Brooklyn by Conterno's Band during the week of Jan. 17.

The Oratorio Society sang The Messiah on Dec. 29 at Carnegie Hall, with Clementine De Vere-Sapio, Mrs. Carl Alves, Ellison Van Hoose, David Bispham, and George Mitchell as soloists. Walter Damrosch and Elliott Schenck conducted.

The Society of the Alumni and Pupils of the National Conservatory of Music of America was incorporated on Dec. 29 at Albany. The directors are Lillian Blauvelt, Abbie H. C. Fink, Adelaide C. O'C. Kelly, Clara A. Korn, Mabel Phipps, Annie S. Wilson, Oscar Saenger, John C. Dempsey, John George Belder, and Wilford Walters.

Stella Brazzi, the American contralto, who has succeeded abroad, will appear for the first time in this country with the Damrosch Opera company at Philadelphia on Jan. 11, singing Amneris in Aida.

Madame Nordica made her first appearance in New York this season on Jan. 2 at the popular concert of the Metropolitan Opera House. The other soloist was M. Plancon. Madame Nordica sang an aria from "Erzebeth," Roger's "At Parting," "The Robin Sings in the Apple Tree," "Spring," by Mrs. H. H. A. Beach; a rhapsodie by DeKoven, and "Before the Dawn," by W. T. Chadwick. M. Plancon sang Adam's "Grand Air Du Chalet," Schubert's "A l'Enfer," and Schumann's "Elles est à Toi."

Lydia Eustis and the Adamowski String Quartette were the principal features of the musical recital given on Jan. 3 at the residence of Mrs. Hermann Oelrichs, No. 1 East Fifty-seventh Street, New York city.

The fifth Seidl subscription concert occurred on Dec. 30 at the Astoria, with Lillian Blauvelt and Evans Williams as soloists.

ACTING AS AN ART.

DEAR MIRROR:

Some one in days of yore exclaimed: "What's in a name?"

Had he asked the question to-day the reply would have been, "Cash," especially so in reference to your humble servant, who will start by thanking you for the kindly remembrances of the feeble efforts by "A party by the name of Johnson."

My intention now is to render a series of letters upon "The Art of Acting."

Not verbose, scientific or unintelligible, but true and to the point, for the guidance of the novice and student as well as applicable to the notice of old and finished actors.

Some say acting is a matter of feeling, others a matter of art. For my own part, acting is the result of working upon the chords which feeling works. Ascertain through feeling or soul how to work these chords, and you can utilize them at will, and make your auditor believe you feel, when you only go through the motions of feeling and express heartrending passions by playing upon the chords which nature uses to express them. By this means having discovered the chords to play upon, ill-health, fatigue, or lack of spirit will make no difference in a performance.

It is therefore necessary to "know thyself," and knowing yourself means success upon the dramatic stage. Concentration is the chief attribute for an actor's success. Deceive yourself and you will deceive an audience. Make yourself believe you feel, and the audience will feel with you.

To feel for thirty weeks, night after night, would kill you. So make the body expound the feelings without effort. Train it to answer the slightest pressure of the will and depict by facial expression, voice, pose and gesture the sentiments laid down by the author.

How is this to be done? *Delsarte.*

Now you laugh, and so did I when I first saw the disciples of Delsarte perverting his glorious theory by meaningless waves of the arms and contortions of the body. They held the wrong end of the stick, and drew odium upon themselves and discredit to the system.

Look at the actors and actresses of prominence to-day. They are all Delsartians, though they don't know it, and have been so from youth up.

And what is Delsarte? Nature, balance, grace.

Badly played music, without tempo, touch or execution, is nothing but discordant sounds. So is poor, perverted Delsarte, who must be thoroughly studied and understood before he can be put into practice.

I am not going to expound his theory in these articles. It has been done too often in others, but mine is founded upon his principles, and I have culled from him the quickest methods of showing our feelings by physical expression.

Delsarte's starting point is what he termed his "Trinity." That is mind, soul and body. Everything we think, speak or read applies to one of those three subjects. These three subjects have their corresponding parts in arms, legs, body and face; given by nature to express them.

These three subjects, to which we shall often refer, are designated by the words mental, moral and physical, or passive, working and active.

The vocation of the mental is to lead; the moral to impel; the physical to sustain. This rule must be remembered, for it governs the entire system.

To illustrate: You are seated in your chamber behind a locked door. Some one knocks. Your mind says: "He or she wants to come in." Your soul forces or impels you to rise, your physical legs carry you to the door, your physical hands and arms unlock it, and your physical voice says: "Come in."

If only your mind had said "Come in," or only your physical voice had said it, you would be sitting until doomsday; but the soul impelled you forward and made the rest carry out its wishes.

You will see by this we have three minds: The mental that leads, the moral that impels, and the physical that sustains.

To further illustrate the three minds: The mental mind sees a Latin sentence; the moral mind translates it, and the physical mind causes you to utter the Latin words aloud and explain their meaning. If you had been unable to translate it there would be no moral mind at work; although that would not have prevented your physical mind from causing you to read aloud the Latin words.

It is the same with an English sentence. The first mind sees the words, the second tells you their exact meaning and impels the physical mind to sustain the meaning by correct voice, pose and gesture.

To read aloud correctly these three minds must travel one ahead of the other, and while the third is at work through the agency of the throat, tongue, lips and lungs, the other two seek and frame the line ahead.

The reason why an extemporaneous speaker is usually a better elocutionist than the average actor is simply because he thinks ahead and frames his ideas with his mental and moral mind while the physical mind is uttering the previous one. Actors, on the other hand, usually think *back* to what they have studied, and that is the reason why there is such a lack of spontaneity.

In studying their *lines* many actors tramp about, repeating over and over again *aloud* the words they are committing to memory. In other words, they are forcing the physical mind to do all the work, without any assistance from the mental and moral. This is wrong. Let the mental mind see the line, the moral understand its purport, and the physical mind utter it—even mentally—and the result is you have studied it three times at one reading.

In studying ascertain the various *ideas* of which the speech is composed and separate them. No matter what the nature of the part, it is all composed of mental, moral and physical ideas, and each calls for a tone of voice furnished by nature suitable to the idea.

Mental ideas are all in reference to the past or future. Moral ideas to the emotions or condition. Physical ideas relate to facts, truths and objects.

In speaking of yesterday or to-morrow we use a mental or upper voice. Yesterday and to-morrow only exist in the mind.

Love, anger or condition calls for the moral or middle.

Truths and objects demand the physical or lower.

A precise and definite manner of determining the nature of ideas will be given when we read "Analysis of Reading."

The mind, of course, is in the head, and we have three minds.

The emotive or moral in the torso, where the lungs are located. We have three registers. The arms are given us to express physically the ideas of the mind. The legs poise the body in various poses, to still further accentuate the voice and gesture and to assist the arms to *sustain* the impulse. They are physical.

In both arms and legs we have three joints—mental, moral and physical.

The mental joints are those which are easiest operated on by the brain. The moral those which our condition affects. The physical those which demand the full strength of the entire limb.

The mental joint of the arm is the shoulder. It is easiest operated on by the brain and answers without effort.

The moral joint is the elbow. We are angry—up goes the elbow. Conceited—it is thrust out. Frightened—it is crushed to the sides.

The physical joint is the wrist, and brings into play the entire arm.

I have said the mind leads; the moral impels, and the physical sustains. So vitality germinating in the heart must flow into the arms, 1, 2, 3, or into the shoulder first, then into the elbow, and then into the wrist. Its escape from the finger tips is the *articulation*, and no gesture is complete until it *is* articulated. Neither is it graceful unless the vitality flows 1, 2, 3 down the arm, and after articulation returns from where it started, 3, 2, 1.

The easiest joint of the leg to operate is the ankle. We think deeply, the foot will tap the floor without any design on our part to make it do so. The moral joint is the knee. We are angry and the knee quivers; tired or sick it caves in; humble or depressed it bears forward, and a greater depression will cause us to drop upon it. The hips are the physical joints, and require the assistance of the other two to pose from them.

The head itself, the seat of the mind, is 1.

The torso, seat of heart, 2.

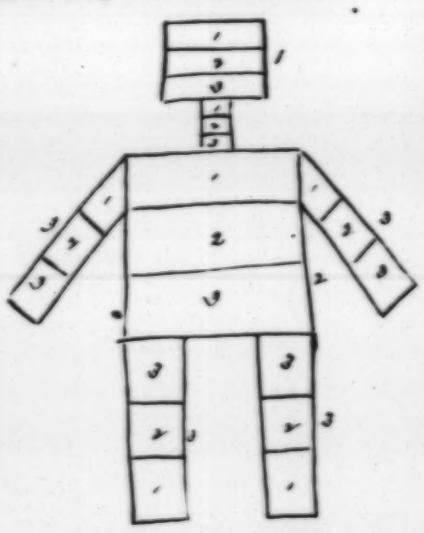
The arms and legs 3.

The head has three minds and three planes to the face—brow, 1; eyes and nose, 2, and mouth and chin, 3.

The torso, three registers of voice.

The limbs, three joints in each.

It is the harmonious combination of these several departments that depicts truthful expression. So a 1, 2 or 3 idea calls into play its counterpart in face, voice, arm and leg. I shall take the various departments and give exercises for their training and development. The torso, when the voice comes under discussion. The limbs, when the poses are considered, and the arms for the gestures and articulation.



But before we can form a model the clay must be made plastic; so also the body before we can do anything in the way of exercise. The joints must be relaxed and so limbered that they will answer the slightest pressure of the will and cause our arms to hang from the shoulder as a flag from a staff. Remember they are only hung on to our torso, and are quite independent of it. The strength that operates them *must* flow 1, 2, 3 and return 3, 2, 1, and you must know exactly where the strength is and how to remove it. This will soon be ascertained by the following simple "grinding exercise."

Say to yourself: "I am going to relax my wrist. It is necessary to raise it at right angles with the upper arm to give it scope." The mind leads and the strength goes through the shoulder into the elbow and raises the wrist thus:

Now put the strength into the wrist and revolve the hand—back up—in as large a circle as possible. Continue until you are tired *without moving any other joint.*

You will soon learn where the strength *is*, and be glad to let the *hand* drop from the wrist and let the strength escape to the elbow.

Then revolve the forearm and hand from the elbow in a large circle, keeping all the strength in the elbow, the fingers hanging limp from the wrist. When tired take out the strength and let the forearm drop to the side.

Now put the strength into the shoulder—raise it up—press back, then down, and then forward—up, back, down, forward. Keep revolving it without any motions of other joints, the arm hanging limp from it. Do this for a week and you will forget you have arms, and be ready for the full gesture exercises next Tuesday.

In concluding this, let me urge you not to laugh at or deride the source of my theory. It is truth itself, and you must believe all I say. If at any time I am too vague or hasty a note will always find me willing to reply and offer explanation.

A PARTY BY THE NAME OF JOHNSON.

GOSSIP.

At Atlanta, last week, Ernest Williams, of Fields and Hanson's Minstrels, received a telegram announcing his mother's death at Harrisburg. He had just finished singing, "Mother, I Love You So."

George Dyer, of Primrose and West's Minstrels, jumped from a North River ferryboat last Tuesday. He was rescued by a deckhand, and was held for his relatives in Cleveland, having been mentally weak for some time.

The London Gaiety company, presenting In Town, sailed last Wednesday for England. Norma Whalley has been engaged to reappear here in the next Casino review.

Anna Lichter sang the role of Leonora in Il Trovatore at the American Theatre last Tuesday evening.

Emile La Croix, who made a hit as Don Julio Valdez in The Last Stroke, is resting in New York.

Bessie B. Beardsley has joined the Coon Hollow company, and is playing the leading soubrette role with success. The company played at the Soldiers' Home Theatre in Togus, Maine, on Jan. 7, having already appeared there in September, the only instance of a return date in one season in the annals of the house.

Fanny Davenport will follow James A. Herne at the Fifth Avenue, commencing in Cleopatra, Jan. 24, and presenting La Tosca later in the week.

Nestor Lennon, who was specially engaged by Jacob Litt to play the Rev. Paul Ellsworth in Shall We Forgive Her, has made a hit in the part. He will remain and go to California with the company.

Beatrice Ingram, of the Temple Theatre, Louisville, is a general favorite socially as well as professionally with the Louisville people.

Cam Bailey is singing in the South Horwitz and Bowers' mock ballad, "Lucky Jim," introducing a novel finale. After the performance of Dec. 4 at Natchez, Miss., he was banqueted by friends.

Harry Stetson and Maude Smith, of the Blaisdell and Brown company, were married Dec. 29 on the stage of the Grand Opera House, Montpelier, Ind. A banquet was given to the happy couple and the company by the attaches of the house, of which C. M. Murphy is manager.

E. L. Graves joined the Columbia Opera company at Joplin, Mo., as general manager for Katherine MacNeill.

Attractions having dates at Elmwood Opera House, South Framingham, Mass., should communicate with W. H. Trowbridge, who says that former manager W. R. Brown has left without informing him as to what dates are taken.

John W. World was injured recently during his bicycle act in Town Topics, necessitating canceling date at Peoria Jan. 6-8. The company opened yesterday for a week at the Great Northern, Chicago, with the Ninth Street, Kansas City, to follow.

Charles Arnold has secured the Australian and South African rights to What Happened to Jones.

Edward Fletcher, treasurer of the Broadway Theatre, was awarded one of the three medals for amateur photography at the recent exhibition of the American Institute. The medal is a handsome specimen in bronze, and Mr. Fletcher is naturally proud of it.

During the recent engagement of the Louis James company in San Francisco Barry Johnston's work was of such excellence as to win for him unstinted praise from the critics, who pronounced his Iago the greatest seen on the Coast since that of Edwin Booth.

Justice Stiner recently decided in favor of Engel Sumner in her suit against Charles Leonard Fletcher, who is alleged to have discharged Miss Sumner because she omitted three words from the text of Dr. Jekyll and Mr. Hyde at a rehearsal.

Tom Pitt, W. R. Bonney, and Harry Child, of The Sign of the Cross, narrowly escaped injury in a runaway at Niagara Falls, Christmas week.

White's Opera House, Marion, Ind., has been secured by Burt and Halladay, of the Grand Opera House at Marion, who will probably close the house.

Adelaide Russell filled a special engagement with the William Barry company at Hartford, Conn., on New Year's Day, presenting her lily and fire dances and making a hit.

Charlotte Deane, who played Queen Caroline in Madame Sans Gene, has returned to New York, owing to the sudden abandonment of Kathryn Kidder's tour. Miss Deane has already received several flattering offers.

The press of Boston has spoken in the highest terms of Marie Young's performance as Lucille in The Circus Girl.

Mattie Nichols closed with McGinty the Sport at Grand Rapids, Mich., on Jan. 1, when Charles F. Jerome and Clara Bell also closed.

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Mr. Cook's lyrics are well adapted to musical treatment, and are always bright and at times exceedingly clever.—*Boston Herald.*
Mr. Cook has the mastery of flexible and diversified rhythm.—*Boston Courier.*
Lyrics are far above the average in the modern comic opera.—*Boston Post.*
Mr. Cook has written some admirable lyrics for the production, no librettist that I know of displaying such facility in this direction.—*N. Y. Dramatic Mirror.*

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AGAINST FROHMAN'S LATEST PRODUCTION AT THE EMPIRE THEATRE.

The Conquerors, by Common Consent, a Vile and Debasing Play, Without a Feature That Recommends It to Artistic Consideration—It Illustrates Trust Tastes and Purposes—Journalistic Opinions.

The press of New York has, with practical unanimity, condemned The Conquerors, Charles Frohman's latest production at the Empire Theatre, as the vilest drama ever put upon the stage of a reputable theatre in this city. This play has disgusted all normal-minded persons who have seen it, and it has inspired several protests in the metropolitan press, aside from the deserved criticisms of it in regular dramatic columns, from those who deplore the permission of such a play on any stage and who condemn the management that justifies such productions on the theory that they "draw money." Below will be found articles on The Conquerors from newspapers in other cities:

Philadelphia Ledger, Jan. 7.

Judging from a synopsis of the plot and the opinions expressed in most of the New York papers, Mr. Paul Potter's new play, The Conquerors, produced at the Empire Theatre, New York, is the most unblushingly indecent of any which have been seen on the American stage for years. Disgusted by the frequency of similar productions, among the most recent of which may be mentioned The Proper Caper, The Foundling, A Night Session, many of the critics advocate the appointment of a censor. Theoretically such a institution would be a most excellent thing; practically it would result in nothing but the blackmailing of authors and managers. Imagine a censor appointed by Tammany Hall! So long as the public demands carrion it will be forthcoming. Our forefathers had a rough and ready way of dealing with filth of this kind, and stale eggs are no dearer now than they used to be.

Pittsburg Dispatch, Jan. 6.

Polite language cannot express the goings-on in this production; it simply offends good taste and passes all limits hitherto set upon the metropolitan stage. The action is supposed to occur during the Franco-German war, in and around an old chateau in Brittany, during the night of the day of the crowning disaster at Sedan. During the first act a troupe of ballet girls from Paris are brought to the place, and the revelry begins. It winds up by one of the ladies of the house throwing a glass of champagne into the face of one of the officers, who vows to be revenged. In the next act genuine trouble begins, the scene being laid in an inn. After dances by wine-laden ballet girls and other Parisian diversions everybody leaves the stage except Viola Allen, the wine thrower; William Faversham, her victim, and the drunken innkeeper. The realism is simply brutal. The curtain falls on the murder of the innkeeper. The next act leads from bad to worse. The leading lady, imagining that the worst has happened, stabs the leading man but doesn't kill him. Then she falls more and more in love with him, in spite of the fact that she holds him responsible for all her trouble. The last act is complicated, but it is understood that Mr. Faversham redeems himself, and there is to be a marriage. The above gives but a mere hint of the various situations, which harrow the feelings on account of the author's defiance of ordinary proprieties. The metropolitan theatregoers are liberal minded, but it remains to be seen whether they are ready to swallow the vilest play Broadway has ever housed.

Philadelphia North American, Jan. 7.

The *Sun* doesn't say so, but it must be lively food for thought for those who like to criticise, that Mrs. Bloodgood, of refined and fashionable breeding, who can kick without showing her garters, has made her debut on the stage in a play which is being discussed as the boldest and most audacious exposition of lustful passion ever attempted. Mr. Paul Potter, the author, and Mr. Charles Frohman, the manager, declare vigorously that the ethical lesson of the play justifies the scenes, or especially the scene which has aroused so much comment. Of course the theatre is crowded at every performance, but it seems doubtful whether a drama of such questionable quality can survive among the intelligent and cultivated, after the morbidly curious taste has been satisfied.

New York Press, Jan. 8.

Paul Potter's excuses for what is now called the "assault scene" in his new play, The Conquerors, are astonishing. Among other things he says: "In fact, you can't think what women will consider too tough." There was a time when this rare and racy playwright edited in this town a libidinous sheet which was an offence that smelled to Heaven. He suddenly let go and lived in Chicago. A friend asked one day: "Potter, why did you give up your weekly?" The reply was: "Oh, well, I got tired of being kicked around my office every day; I got sore and couldn't stand it. One thrashing a week I could thrive on, but not on six or a dozen." He walked around town the morning after the play and said, when he had finished his tour: "The men who saw it may not have liked it, but I'm told the women who were with them swallowed it whole." He must have a pretty poor opinion of our women.

Brooklyn Eagle, Jan. 9.

The theatrical sensation of the week past has been Paul M. Potter's The Conquerors, at the Empire. The play seems to be a strong and exciting melodrama in itself, but all questions of its quality or art have been sunk in a discussion of whether it is a decent play to go and see. This discussion Mr. Potter has cleverly stimulated by declaring that he made the play for women, and that they will not consider its moral offenses half so heinous as the men will. These offenses, by the way, are two assaults perpetrated on the heroine, Viola Allen, in one act, and the play culminates in the marriage of the heroine to the chief assailant. We have been getting pretty free for a year or two with subjects on the stage which it used to be impossible to touch there with anything heavier than a feather duster; but this deliberately announced for advertising purposes that a play at a high high class theatre is nasty is away beyond our previous New York limit.

Chicago Post, Jan. 8.

Paul Potter's The Conquerors, produced Tuesday night at the Empire Theatre by Charles Frohman's stock company, is the talk of the town. The question is one of propriety. From a dramatic point of view the play is an effective melodrama. What it is from the point of view of good taste and theatrical censorship, let each man and each woman who sees it answer according for advertising purposes that a play at a legitimate uses of the stage. Probably the opinions of playgoers are pretty fairly represented by the opinions of the critics. The savage attacks made upon Mr. Potter have forced him to take the defensive. His reply is that he has written to please the women and that women will forgive a man who, having attempted the highest crime against a woman, softens under her plea of helplessness and turns harmlessly away. He may be right. Some women are the mysteries of nature. They do strange things in the name of love—or of what they think it is. But when he says, "You can't tell what women will consider too tough," he judges them all by the worst among them instead of the best. In writing The Conquerors he seems to have resolved to find out how far they are willing to go. His effort is on a par with his philosophy, and both, one ventures to think, are demoralizing in the extreme. Mr. Potter's most useful friends—those who recognize his talent and think they also recognize his errors—will not excuse the vicious principle that underlies The Conquerors for the sake of its undoubted dramatic skill, or for the elaborate mounting Mr. Frohman has given it, or for the excellent acting of Miss Allen, Miss Walsh, Mr. Faversham, and the others of the Empire corps. On the contrary, they will continue to express their regret and indignation at a performance in which genuine artistic merit is completely overshadowed by the gross fact that the play is a study in criminal assault.

Boston Transcript, Jan. 8.

The early withdrawal of The Conquerors, which was produced by the Empire Theatre Stock Company in New York on Tuesday evening, will be a distinct gain to the American stage. If report be true, the piece is vitiating in atmosphere and nauseating in plot, and neither the author nor the actors have any cause to be proud of their association with it. Viola Allen, Ida Conquest, May Robson, William Faversham and W. H. Crompton are too good artists to waste their talents in exploiting the libidinous tale of carousal and rapine which Paul M. Potter claims to have been inspired by one of Guy de Maupassant's short stories. It is said that The Conquerors will be also brought out in London at George Alexander's St. James's Theatre before long. It is to be hoped that the rumor is false.

Indianapolis Journal, Jan. 8.

Paul Potter's new play, The Conquerors, produced at Charles Frohman's Empire Theatre this week, is being denounced as the most brazen drama ever placed on the stage by an American. His heroine is twice the victim of attempted criminal assaults during the play, and one of the brutes she falls in love with afterward. Mr. Potter says his play was written for women only and that they will understand and accept it when men will condemn it.

Editorial, Baltimore News, Jan. 7.

Mr. Sydney Rosenfeld, the playwright, addresses to the New York *Journal* a very strong letter of protest against the rising tide of indecency on the stage. He refers justly to "the almost unspeakable scenes that are nightly enacted at our leading theatres," and speaks of it as a "deliberate debauching of the theatrical market." Speaking of a piece just produced by Mr. Frohman, he says that "it is so bold an attempt to foist simply the indecent upon respectable theatre-goers that it is time for those who love the theatre to cry out." Mr. Rosenfeld closes his letter with this appeal:

> Is not the hour at hand when men who write for the stage and still wish to hold a lofty ideal should unite to find some means of counteracting the present decadence? By that I do not mean that we should establish a haven for dilettanti with rejected manuscripts, but that we should bend our efforts to forming a corporation of our own—a syndicate, if you will—for launching decent plays by experienced writers, whose aims are a little above the promulgation of literature that ought to be suppressed.

How practicable this particular project may be we are not in a position to judge; but that the arresting of the astonishing decadence of the character of the American stage is nothing less than a serious national problem we are fully convinced; and the arousing of a just sentiment on the subject is the essential preliminary to any improvement.

Editorial, Philadelphia Record, Jan. 10.

Paul M. Potter's new play, The Conquerors, which has so shocked the New York critics by its sensationalism, cannot be termed anything else than the product of a deliberate endeavor to pander to a debased taste. The unique quality of the new piece of Potterian theatricalism is said to be the downright brutality of its lasciviousness. Of course Mr. Potter is not the only sinner in this respect. The present season has perhaps been no more sensational in the main than have been previous seasons; but it has been marked by exceptional extremes of nastiness. The bald suggestiveness of The Girl from Paris has seemingly been degraded into flat viciousness in The Telephone Girl, and The Conquerors is merely the latest offense. More such pieces will probably follow. Playwrights and managers enter eagerly into controversy concerning the "moral" problems and "moral" conclusions involved, but to the sophisticated person the hollowness of the business is wofully apparent. Dollars and cents are the reward today of the boldest sensationalism, and that is the end of the matter. As Mr. Potter is said to have declared, the logic or truth of the play matters not, so long as it shocks effectively from the box-office standpoint. It is well enough not to be too severe on good-natured farces that verge on the forbidden, nor can one expect the stage to neglect the most vital passions of human life; but there is a salacious way of treating these things that deserves unconditional censure at the hands of all self-respecting playgoers.

Editorial, Buffalo Evening News, Jan. 8.

Mr. Rosenfeld's reference to the Syndicate hints at one of the causes for the prevalent debauchery of the stage. It is not true, of course, that all the bad plays are put on by the Trust. But it is true that bad plays put on by the Trust are exploited for purely commercial reasons and pushed into good theatres where they would never dare show themselves but for the pressure the Trust exerts. Buffalo audiences need not be told that they have had the choice of doubtful plays or no plays at all because of this, and have found the doubtful plays at times more than doubtful. The flimsy pretense which Mr. Rosenfeld punctures, that plays are not put on for young people, is a part of the sophistry of the Syndicate. Anything to make money is their maxim, but it may be anything but making money before Mr. Frohman and his colleagues fully learn their lesson.

RETIREMENT OF METZEROTT.

FORCED OUT OF MANAGEMENT BY PECULIAR TRUST OPERATIONS.

The Final Chapter in the Story of the Columbia Theatre, Washington—An Evil Competition Deliberately Carried Out by the Combination Against a Rival House.

The final chapter in the story of the disgraceful way in which the Theatrical Trust has manipulated the Columbia Theatre, Washington, is told this week. Manager Metzerott on Tuesday announced his intention to retire at once from the directorship of a house that has been a steady drain on his purse all this season. THE MIRROR predicted this ending more than a month ago, and, indeed, the whole plan of Trust operations in governing the house has been so evidently and deliberately ruinous that the only wonder is that things did not come to a climax sooner.

As has been told, the object of the Trust this year has been to drive from the field the Columbia, a house for which they had contracted to furnish attractions. There are few handsomer places of amusement than this house in the country. Its compactness makes it especially desirable for comedy and the number of amateur matinees given last year alone almost paid the expenses of keeping open. A summer stock company added greatly to the size of its clientele and to its fame as a house where good performances were given.

When the Trust began operations the Lafayette Square Theatre and the Columbia were the only two houses available in Washington. These were accordingly taken, pending the dropping of the desired plum, the two theatres owned and managed by the Rapleys. When this came to pass the Trust found that it had one more house in the Capital City than it needed. The Columbia was considered the least valuable of the four, and so not only was it dropped, but every effort was made to reduce competition by driving it out of the field. The Castle Square Opera Company was put in at terms which no local manager could stand, and when Mr. Metzerot closed them out, the Trust, absolutely regardless of its contract to supply good attractions, sent a line of the poorest and cheapest companies on the road to the Columbia. Plays given elsewhere at ten, twenty and thirty cents were booked here at a dollar and a half. As a natural result, the regular patrons of the house dropped off and the Columbia became a losing house.

The first year of its existence the Columbia made $10,000. Under the direction of the Trust it is said to have lost nearly twice that amount.

Manager Metzerott, a conscientious and careful business man, whose dealings have always been above board, and whose reputation in Washington is the best, said to a MIRROR representative: "The Trust is responsible for the ruin of the Columbia. If I had not retired from the management I should have cut loose from the Trust by the opening of next season. I should have conducted my house on independent lines. Nothing could be worse than their manipulation of my house, and I am thoroughly disgusted with the way they have treated me."

There is a chance that the house will not be under Trust rule next year. It is not yet certain who will have the theatre, but none of the applicants, it is said, has any desire to put the Columbia in Trust hands again. Joseph Luckett and William Dwyer, whose negotiations have gone so far as the filing of the required bond, will have nothing to do with the Trust. Mr. Dwyer is a Washington newspaper man and Mr. Luckett was formerly associated with Mr. Metzerott in the management of the theatre. Kernan and Rife, who already control the Grand Opera House and the Lyceum in Washington, are also bidders. They have no connection with the Trust. Other bids have been put in, but these are the most prominent. The house lease is for ten years at $12,000 a year.

Complaint to the Mayor.

When Cissy Fitzgerald's company appeared in Toronto recently, the secretary of the local council of Women of Canada officially called the attention of the Mayor of that city to the posters used to advertise that actress, saying: "It is our opinion that such pictures are most deleterious to the morals of all classes of society, but especially to our children."

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DRAMATIC MIRROR
[ESTABLISHED JAN. 4, 1879.]
The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

NEW YORK, - - - - - JANUARY 15, 1898

THEATRICAL "TRUST" SUPPLEMENT No. 10.

Such is the infection of the time
That present medicine must be ministered
Or overthrow incurable ensues.
SHAKESPEARE.

Joseph Jefferson's Opinion.

When the Trust was formed I gave my opinion as against it, considering it inimical to the theatrical profession. I think so still.

HOW THEY TAKE IT.

WITH a studied show of indifference to their multiplying troubles, the members of the Trust comport themselves in public as quietly as they may. But even in public their cheap bravado and their bulldozing habit have disappeared. With their quietudes is publicly noted an unwonted meekness like that which invariably follows a thorough and well-merited castigation.

In their private conferences, however, which are of frequent occurrence—meetings which would be known only to office attendants long accustomed to hieroglyphic gesture and strange vocality were they not so violent as to attract attention from casual passers on Broadway—it is different. Gathered together, the more active members of the Trust assail the air with tongues like those of Babel and go through motions that at once suggest an aberration of calisthenics and manual labor. They are at odds with every-day happenings and with one another.

Why is this so? There are divers reasons for it. Their carefully-reared structure of monopoly is tottering. Business is bad, and they are losing money. Their "shows" are slated here and there, as they deserve to be. They have been unable either to frighten or suborn the press. They are targets, and like most targets, they are perforated.

This, before the end of the first season of Trust operations. Wait.

NO MORE NUMBER TWOS.

THERE is every reason to believe that the theatrical "industry" represented in the exploitation of Number Two and Number Three companies will, before the beginning of another season, be exploded.

This was one of the Trust's pet devices to beat the theatre public. It was worked so extensively that it has reacted upon its operators. Number Twos were sent to cities that deserved the best of attractions. Trust managers, excited by what they thought was a promise of vast profits in this sytem, lost their heads. When the public discovered their deceits the Trust managers also lost their money. It came to pass that even the Number One companies of the Trust were and are looked upon with suspicion in many cities, and are poorly patronized.

This deliberate and mercenary scheme to cheat the public has left a train of evils. It has, to a great extent, destroyed confidence in all theatrical offerings. It has seriously injured the local managers, who are in the claws of the Trust. Its results will be felt for seasons to come.

But it has helped to show the Trust in its true light as a grasping, money-seeking, art-depreciating abomination, and it has made the Number Two company impossible hereafter.

A JUDGE TO A JURY.

JUDGE WILLIS, of St. Paul, Minn., last week made a vigorous address to a grand jury on the subject of Trusts. Among other things he said:

It is indeed a performance of questionable propriety to stand in the market place or upon the public rostrum and bewail the existence of abuses and the oppressions of financial and commercial tyrants instead of setting the judicial machinery known as the grand jury in operation for the correction of these abuses and for the dethronement of the tyrants. A grand jury should realize its power; should comprehend its functions; should, like Siegfried in Wagner's great drama, take up the sword and proceed to fight the dragon.

JUDGE WILLIS is apt in borrowing from the theatre such an illustration. The theatre of this country, however, is suffering more from the operations of a would-be monopoly than any industry has suffered from Trust workings.

The commercial or industrial Trust is generally organized upon the capital invested in and the values represented by the articles and operative plants affected.

The Theatre Trust, far less legitimate, has been organized by a clique of speculators who really own or represent but a small part of the interests they seek to bend to their selfish uses. These schemers have no more right in law or equity to control and tax the theatres, productions, capital and artistic attributes of managers and actors than a highwayman has to hold up the wayfarer and compel him to hand over his valuables. If the Theatre Trust ever comes into court, this is one of the matters that will be passed upon.

The audacity and insolence of the Theatre Trust is all the more marked in view of the characters and records of the more active among the persons who compose it. Why these men, of all others, should have seized the theatre of a great country and by illegal restraints and peculiar methods levied tribute upon it will also form a legitimate subject for legal inquisition and judgment.

RUINED BY THE TRUST.

THE scheming selfishness of the Trust has at last ruined the management of the Columbia Theatre, Washington, so far as theatrical business is concerned.

THE MIRROR has pointed out from week to week, in this Supplement, the method by which the Trust has operated against the Columbia Theatre, which was in its power, and in favor of other houses under Trust control. The plan of the Trust was to decrease the number of competitive houses in that city. Although it has ruined the managerial hopes of the METZEROTTS, owners of the property, however, its workings may really serve to place the house in the hands of others who can make the Columbia a thorn in the side of the Trust hereafter.

The old saying, "Rule or ruin," has been varied by the Trust to "Rule and ruin." In other cities the Trust is operating against valuable theatrical properties which its queer "booking system" and its browbeating have brought into its clutches. The Washington theatre is not the only one it has deliberately sought to destroy by double-dealing.

The troubles of several houses forced into the Trust have but just begun, and for that matter, the troubles of the Trust itself are but in their infancy.

FROHMAN.

THE indecencies on the stage of this country to-day—indecencies that are awakening the press and the respectable theatre-going public to indignation—are due to the conscienceless greed, the pandering instinct and the vile taste of the persons who by the trickery of trade have secured control of many theatres and sought to "corner" all the sources of supply outside of their own peculiar output.

Chief among these debasers of the theatre and debauchers of public taste is CHARLES FROHMAN.

FROHMAN was responsible for The Sporting Duchess, The Foundling, The Gay Parisians, Never Again, The Proper Caper, and A Night Session. FROHMAN is responsible for The Conquerors, which transcends all that preceded it.

The work of FROHMAN'S "partners," in catering simply to the libidinous eye, is innocent when compared with his own impulse, management and judgment as a producer.

The public, which has looked leniently upon FROHMAN because of his pretensions, at last knows him for what he really is.

NO CESSATION.

THE Supplement this week presents a new flood of newspaper opinion against the Trust.

The best journals of the country are in earnest in their warfare upon this selfish and evil-minded combination.

There will be no cessation of this newspaper antagonism to the Trust until the Trust is destroyed.

ART CANNOT BE CONFINED.

Opinion of Ex-Postmaster General James on the Theatre Trust—Must Fall to Pieces.

Ex-Postmaster General James was seen this week by a MIRROR man relative to the Theatre Trust. General James looked upon the general tendency of the combination with the dislike felt by all lovers of art toward a would-be monopoly of art.

"I know little about the Trust," he said, "but from what I hear its tendencies muct be vicious. You can no more confine art than you can the atmosphere. One must be as free as the other. If the Trust seeks to embarrass art it must fall to pieces. It will drop like a barrel with its staves gone."

Honest Opposition.

Editorial, Daily Item, New Orleans, Jan. 2.

The opposition of the *Item* to the Theatrical Trust is prompted by no personal consideration. We are simply actuated by the conviction that the success of this movement could be assured only by destroying all that is purest and most commendable in the dramatic profession.

ORIGINAL CASTS.

For the Information of Newspapers Where Number Two Companies are Still Exploited.

For the information of dramatic critics in various cities where Number Two companies or cheapened companies may be exploited by the Trust under false pretences, the original casts of several Trust plays are herewith given:

UNDER THE RED ROBE.

Gil de Berault	William Faversham
Richelieu	J. E. Dodson
Henri de Cocheforêt	Louis Baker
Marquis de Pombal	Charles Mason
De Fargis	Herbert Hyling
Captain Laralle	J. L. Finney
Lieutenant	Robert Edeson
Sir Thomas Brunt	E. T. Backus
Clon	W. H. Thompson
Louis	Charles Pierce
Sergeant	Louis Grisell
Malpis	Edward Wonn
Landlord	William Brinton
Doorkeeper	Charles McGlynn
Renée de Cocheforêt	Viola Allen
Madame de Cocheforêt	Ida Conquest
Madame Faton	Jane Harwar
Suzette	Helen Gall
Waitress	Kate Ellis

Presented in New York 210 times.

NEVER AGAIN.

Ribot	E. M. Holland
Vignon	Fritz Williams
Peanchette	Samuel Reed
Katzenjammer	Ferdinand Gortschalk
Lavrille	James Kearney
Seraphin	Alfred Fisher
Chamnois	Charles Eldridge
Balandier	R. C. Carson
Tolmeche	George Schaffer
Madame Ribot	May Robson
Marceline	Elsie de Wolfe
Octaire	Agnes Miller
Madame Lavrille	Anita Roth
Maud	Jane Henderson
Desirée	Alice Arnold
Victorie	Jessie Mackaye
Julie	Fanny Lamb
Fanny	Ita Kemp
Nellie	Anna Miers
Sarah	Vashita Turner
Bob	Lillian Sullivan
James	Valierie Julian
John	Hattie Davis

THE BELLE OF NEW YORK.

Ichabod Bronson	Dan Daly
Harry Bronson	Harry Davenport
Karl Von Pumpernick	David Warfield
Doc Snifkins	George K. Fortescue
Bill McQuirk	William Cameron
Kenneth Mugg	George H. Schiller
Count Ratsie Rattatoo	John Slavin
Count Patsie Rattatoo	William Sloan
Mr. Twiddles	Harry Dodd
Billy Breeze	Comfold Goff
Fricot, Mr. Snooper, Ah Bung	Lionel Lawrence
Mr. Peeper	L. T. MacDonald
Mr. Snuffy, William	Austin Walsh
Violet Gray	Edna May
Fifi Fricot	Phyllis Rankin
Cora Angelique	Ada Dare
Kissie Fitzgarter	Marie George
Pansy Pinns	Babette Rodney
Mamie Chancy	Paula Edwardes

A WARD OF FRANCE.

Marquis de Casa Caloo	Joseph E. Whiting
Jean Lafitte	Maurice Barrymore
George Villars	George Osborne
Felix Laussat	Henry Herman
Victor Laussat	Stephen Grattan
Dewey Belford	Max Figman
Father Angelo	Stephen Wright
Delchaiso	T. T. Whitling
Colonel Preston	Frank Cornell
Seth Barnem	Mr. Wilson
Sergeant	Martin Cody
First Pirate	Mr. Hight
Juan	G. E. Perlolat
Peter	C. A. Beamish
Fabet	Elita Proctor Otis
Flower Moyne	Una Abell
Madame Caloo	Maude Granger
Gabrielle	Maude Winter
Sister Agnes	Mabel Burt
Estrella	Ursula Gurnett
Mlle. Dufour	Annie Thornton
Mlle. Nanon	Miss Hoffman
Marie	Jessie Woodward
Constance	Blanche Johnson
Elsie	Miss Morrow
Jacquette	Edith Ward
First Nun	Lida Keller
Nanette	May Terrington

THE SIGN OF THE CROSS.

Marcus Superbus	Charles Dalton
Nero	W. A. Elliot
Tigellinus	G. P. Peach
Licinius	D. McCarthy
Fairus	I. Carter Edwards
Titus	Basil Gill
Melos	H. T. Harris
Glabrio	C. H. Hewetson
Servilius	Leon Roche
Strabo	I. H. Burland
Viturius	George Flood
Attendant to Nero	W. I. Thorold
Poppea	Barbara Huntley
Berenis	Alida Cortelyou
Dacia	Lotta Linthicum
Ancaria	Corona Riccardo
Daones	Edith Paullin
Julia	Marion Nugent
Cyrene	Grace Tempest
Edoni	Lily Child
Mytelene	F. Bernard
Zonia	Marjorie Cavania
Catia	Evelyn Weedon
Stephanus	Gertrude Boswell
Mercia	Lillah McCarthy

IN GAY NEW YORK.

Mrs. De Shyster Van Shoddle	Virginia Earle
Miss Flora Van Shoddle	Jeanette Bageard
Sally Tompkins	Lillian Swain
Mrs. Tompkins	Rosa Cooke
Susie Tarbox	Sylia Holte
Essie	Catherine Linyard
Tessie	Sylvia Thorne
Jessie	Madge Lessing
Bessie	Gertrude Fella
Miss Peroxide McTush	Ida Moreland
Miss Fairy Fullmeasure	Nanette Nixon
Prince Rouge-et-Noir	Julius Steger
Edgardo Macready Booth and Barrett Todd	Walter Jones
Johnny Brown	John Keefe
Lemuel Tompkins	E. S. Tarr
Duke of Mulligatawney	David Warfield
Si Perkins	Charles L. Dox
Deacon Stackpole	J. A. Furey
Grand Central Pete	Richard Carle
Burglar Bill, Perkins	Frank Blair
Sand Bag, Muddy Mike, Colone Waring	Henry Norman
Policeman Spitzpupheimer, Frank Daniels	Lee Harrison
White Wings, Lord Dunraven, Paderewski	Gilbert Gregory
Jimmy the Slim, Central Park Chimpanzee	John Slavin
Thirsty Bob	Charles L. Dox
Webfoot Willie	J. A. Furey
Artificial Arthur	Ross Snow

SECRET SERVICE.

Brigadier General Randolph	Joseph Brennan
Mrs. General Varney	Ida Waterman
Edith Varney	Amy Busby
Wilfred Varney	Walter Thomas
Caroline Mitford	Odette Tyler
Lewis Dumont	William Gillette
Harry Dumont	M. L. Alsop
Benton Arrelsford	Campbell Gollan
Miss Kittredge	Mela Brittain
Lieutenant Maxwell	Francis Nellson
Martha	Alice Leigh
Jonas	H. D. James
Lieutenant Foray	W. B. Smith
Lieutenant Allison	Louis Duval
Sergeant Wilson	I. N. Drew
Sergeant Ellington	Henry Wilton
Corporal Matson	H. A. Morey
Lieutenant Tyree	Donald Maclaren
Lieutenant Ensing	Martin Schultz
Cavalry Orderly	Frederick Maynard
Artillery Orderly	Raymond Maynard
Messenger from Hospital	J. W. Waterbury
First War Department Messenger	Ira Hards
Second War Department Messenger	C. G. Stevens
Third War Department Messenger	W. E. Hyde
Fourth War Department Messenger	O. A. Boothby
Messenger A	Harry Motto
Messenger B	J. C. Stephenson
Eddinger	James Rickard

A SCATHING DENUNCIATION.

"Christianus," in the New York "Sun," Describes the Trust and its Latest Work.

The following letter appeared in the New York *Sun* on Thursday last:

TO THE EDITOR OF THE SUN—SIR: Every one of us, I suppose, has some time or other felt first the glow of indignation and then a thrill of delight at that scene in "Ivanhoe" in which the beautiful Jewess, Rebecca, is rescued from the brutal lust of the Templar, Brian de Bois Gilbert. And we have also, I imagine, expended some human sympathy over her less interesting father, Isaac of York, when roughly handled by the stalwart baron, Front de Boeuf.

In fact, beguiled by the tender hearted and credulous masters of romance, the chivalrous Sir Walter and the humane De Quincey (in his "Avenger"), the Christian public has come to esteem the Hebrew, not the Shylock of Shakespeare—or St. Paul—but a tender, ill-used, beneficent creature, and to think scorn of its ancestor's rough dealings with the same.

We have come to plume ourselves on our liberality, our philanthropy, our tender-heartedness. It's all a ghastly sham!—cheap sentimentality, and weak self-admiration!

We profess to wonder how our own sturdy New England progenitors—men, women, aye, little children—could assemble unmoved, or delighted, to see a witch tortured to death. And yet this city, calling itself Christian, and whose men would resent being held other than chivalrous, can furnish audiences night after night to see Christian maidens dragged through all the horrors of a brothel, or exposed to the attacks of bestial lust (as their patron St. Agnes once was by the heathen Romans) in order to fill the pockets of our remorseless syndicate of Hebrews!

I refer, of course, to the play, "The Conquerors," now being produced at the Empire Theatre.

You may say: "It is only a play; it's not the reality." The girls are not really prostituted or threatened with loss of honor. No! They are not, because there's so much decency left in the hearts of a supine public as would cry out against such an outrage as that. But who doubts that the same ring that provides the dramatization of such things for the public's amusement would provide the realization if the public was entertained by it—if it paid!

Do you, sir, think, does any right-minded man who reads this think, that a woman of high and spotless reputation, as Miss Allen and others, who have honored the American stage and the American public by the excellence of their art and the purity of their lives, can go through even the semblance of all this filth without loathing and shame?

Why, then, you may ask, do they submit to it? Simply because they are forced to. Because it is well known that the ring which controls most of our theatres can make or break the unhappy players at their will.

Sir, one night's resolute hissing from indignant throats would not only drive the vile thing from the stage, but effectually prevent the repetition of such an outrage for the future.

NEW YORK, Jan. 11. CHRISTIANUS.

One Round of Sorrow.

One Round of Pleasure is not such an intoxicating affair as its title might indicate. It is a long-drawn attempt to be funny, a potpourri of silly drivel, beautifully staged. One of the old-time extravaganzas is brilliant compared to this, and a satirical review is sparkling by this same vapid measure. Klaw and Erlanger evidently have something from Green and Rosenfeld and Englander that nobody will attempt to wrest from them. They are safe from play pirates beyond a doubt.—Chicago *Inter-Ocean*, Jan. 4.

One Round of Pleasure is the most stupid, inane and tiresome structure examined in a long time. The best description of it is found in the phrase repeated so often by the major in The Girl From Paris—"rot, rot, rot." Of all the concoctions that have emanated from Gotham the last three years this is easily the most grievous offense against the intelligence of the public. Plot there is none; of bright lines there is not even a suspicion; of lyrics approaching cleverness there is not a hint, and for funny situations the authors have been obliged to substitute variety teams.—Chicago *Evening Post*, Jan. 3.

It Has a Deadening Effect.

Chicago Tribune, Jan. 2.

But the general situation is simply this: The Columbia plays extravaganzas and comic opera as much as possible, and Hooley's has therefore to take care of nearly all the actors and actresses who play under the auspices of the Syndicate. As 90 per cent. of the best players are under the control of that astute body, they must all appear at Hooley's in turn, and Chicago has only one theatre where its people can see first-rate acting except on occasions when Modjeska or Mansfield or Mrs. Fiske may appear at the Grand. All this has a deadening effect upon theatrical business, for it robs the theatre-goer of any choice. And it is, of course, the direct outcome of the formation of a Theatrical Trust, which is attempting to corner the market. Actors will soon begin to discover that the throttling of competition is not the best thing in the world for their profession, and then they may make a stand against the Syndicate.

A Forcible Example.

New Haven News, Jan. 3.

One of the most forcible examples of the power of combination is just now exhibited by the Theatrical Trust, which is now able to deprive New Haven and other cities of a certain class of "shows" for a week or longer. This Trust is composed of less than a dozen men and yet they have managed to greatly annoy several hundred other theatrical managers.

THE USHER.

"The Conquerors, by Paul M. Potter."

That is the way the offensive play at the Empire is advertised by Frohman. Not a word is said of Potter's indebtedness to Sardou and Maupassant. The posters and announcements simply bear the lying words, "by Paul M. Potter."

This is not the first time that Frohman has practised deceit upon the public. He used to announce French adaptations as the sole work of William H. Gillette and others. It is a species of dishonesty of a piece with the deliberate misrepresentations of "original" casts, runs of plays, etc., which THE MIRROR's Supplement has brought to light during the past two months.

Frohman, who is becoming talkative of late, has little to say respecting the false pretences of which he stands accused.

R

On Tuesday THE MIRROR exposed Potter's audacious thefts from Sardou's drama La Haine and Maupassant's story, "Mlle. Fifi." The deadly parallel has never been employed with more damning effect. It was revealed in detail how Potter, in writing The Conquerors, had perverted and polluted Sardou's masterpiece.

The effect of this exposé of one of the most impudent literary robberies committed in recent years has been to intensify the disgust generated by the brutal nastiness of an otherwise commonplace and inferior melodrama.

And this disgust is not unmixed with amusement at the "author's" nerve in explaining his meaning and purpose in building this play, every salient point of which he filched—and filched badly.

R

Frohman's press agent on the *Mail and Express* (who was formerly a newspaper writer) on Wednesday gave what may be taken as Frohman's apology for his part in attempting to palm off Potter's warmed over olla podrida as an original dramatic dish.

In extenuation the assertion is made that the public doesn't care a button whether The Conquerors is original with Potter or stolen from Sardou, although "there is no gainsaying that Potter would have made a better impression had he admitted on the programme that The Conquerors comes under the heading of an adaptation, or a commingling of several dramatic themes."

Undoubtedly Frohman finds that honesty is the best policy, now that Potter's plagiarism has been detected and exposed.

The excuse that Bronson Howard, Clyde Fitch, Martha Morton, Eugene Presbrey and William Gillette have made over the work of others and claimed originality for it would not palliate Potter's act, even if it were true—which it is not, in the case of Bronson Howard, at least.

The pot is none the whiter for calling the kettle black, and Frohman and his press-agents, in anticipating Potter's defence when he reaches England, are not helping matters.

R

Frohman knew Potter's propensity for borrowing ideas and scenes and acts when he accepted The Conquerors. If he was ignorant of the existence of a noted play by the foremost French contemporary dramatist he was not ignorant of Potter's record as a playwright. Therefore, this is a case where ignorance can avail him little.

And how is Frohman going to explain himself to Sardou and the other French authors with whom he has business relations from time to time?

It is not likely that he will take off The Conquerors at once, or arrange to pay royalties to Sardou as conscience money. He has not yet, as a slight show of making reparation, credited Sardou with his share of the work in the advertisements and programmes.

And yet, if Frohman were to do justice in any or all of these ways, there would still be counted against him the irreparable injury that he has done to Sardou's play by presenting Potter's artificial and libidinous perversion of it to the American public.

R

Plagiarism—in fact, any form of literary dishonesty—is viewed as a serious offence in France.

This particular case of it will not be viewed complacently by Sardou and his friends.

One can well understand, in the light of THE MIRROR's subsequent exposure, Potter's remark to an interviewer last week, when he said that The Conquerors would not be played in Paris because of the narrowness of the public there, but it would be presented in Berlin.

Potter would be unable to get the play on the stage in Paris, because of its plagiarism. Berlin would hoot from the boards a piece in which German officers are pictured as cads and blackguards.

R

A celebrated actress has in her possession a letter written by Edwin Booth fifteen years ago to an editor who had sent him a request for an article on the drama.

That letter has a curiously timely interest in these days of Frohman and the Trust—especially the following extract from it:

If the management of theatres could be denied to speculators and placed in the hands of actors who value their reputation and respect their calling, the stage would, at least, afford a healthy recreation, if not, indeed, a wholesome stimulus to the exercise of noble sentiments. But while the theatre is permitted to be a mere shop for gain—open to every huckster of immoral gimcracks—there is no other way to discriminate between the pure and base than through the experience of others.

The speculators and the hucksters of immoral gimcracks, to whom Booth referred, were never so pervasive nor so dominant as they are to-day, and the result is that the theatre is being degraded to their level.

A SELFISH COMBINATION.

The Trust's Schemes Ventilated in Another London Newspaper—The End in Sight.

New York Correspondence London Music Hall and Theatre Review.

The principal theatres in the United States and Canada are now controlled, either directly or indirectly, by a combination of managers and booking agents, known as the Theatrical Trust, which is one of the most blighting and far-reaching in its effects of any of the many trusts that have flourished in this country. Here, managers are compelled to accept attractions booked for them by the Trust, or have their houses dark most of the season. Road managers must take the route laid out for them by the booking department of the Trust, or have no route at all. Players, should they dare to accept engagements with an attraction antagonistic to the Trust, are boycotted from all engagements in companies which are in the power of six men. Naturally, the object of such a combination cannot be other than to enrich its own members at the cost of both the profession and the public.

It is this tremendous and wholly selfish combination that THE DRAMATIC MIRROR started single-handed to fight, with the result that newspapers in many large cities have joined in the attack, and two independent stars, Mrs. Fiske and Francis Wilson, are touring the country, playing houses whose managers have dared the wrath of the Trust magnates, and are winning everywhere the support of the public.

The six gentlemen composing the Trust announced early in 1895 that a circuit had been formed of the twenty-seven theatres owned or controlled by the Trust, that a season of thirty weeks would be assured companies booking the circuit. Nevertheless, the circuit grew until theatres in all the large cities were in its grasp. In February, 1897, Francis Wilson, who had attempted to book himself in a house independent of the combine, had all his dates in the Trust houses cancelled.

Once in power, the Trust magnates exposed their real methods. The best attractions were sent to the theatres owned by the sextet of managers, while the managers of a first-class house, which the Trust did not own outright, played second-class attractions, and inferior companies, composed of understudies, were sent on the road and billed as the original New York cast. Programmes reeked with misleading statements as to the length of the New York runs until the very expression has become a jest in other cities. Signs of the breaking up of the Trust are already many, and the time is in sight when the actors and managers of America will refuse to be governed by a combination of men whose only object is their own aggrandisement.

Thankful for a Diminutive Hope.

The Criterion, Jan. 8.

Perhaps, after all, the Theatrical Trust is a blessing in disguise for dramatic art. Its blacklisting methods have driven quite a number of good actors to the starvation point, and their consequent willingness to accept small salaries has made possible the establishment of stock companies in provincial towns. These companies change the play-bill every week, which necessitates on the part of the actors a largely increased amount of study and their appearance in a variety of parts.

Under the system of playing the same company in different towns always with the same bill—which has been the Trust's strongest card—the actor, if his terms were satisfactory, and he was sufficiently subservient in his demeanor towards the members of the Trust, was likely to play the same part the season through, and that part once learned he was not compelled to give further thought nor study to his professional work.

The lot of the stock company actor is a hard one, and he may not have very competent instruction, but he is bound to think more or less about the art of acting, and at least gains experience. Any one who has seen the acting of Henley and Coghlan, and wonders whence the Henleys and Coghlans of the future are to come, knows that if the methods of the Trust prevail there can be no such actors. The stock company system makes them at least a possibility. For this diminutive hope let us be duly thankful.

Excites Great Interest.

N. Y. Cor. Geneva, N. Y., Gazette, Dec. 31.

The fight against the Theatrical Trust continues to excite the greatest interest. Following the lead of THE DRAMATIC MIRROR, the newspapers all over the country have taken the matter up and are exposing the deplorable methods of the band of speculators who seek to gain absolute control of the theatre in this country. Mrs. Fiske, Richard Mansfield, Francis Wilson, James A. Herne and a number of other stars constitute the anti-Trust movement. Mrs. Fiske was the first to declare her independence, and she has played in all the principal cities this season, but at no place has she appeared in a Trust theatre. It is a matter of much gratification that her season in Tess of the D'Urbervilles has been, both from a pecuniary and artistic standpoint, the most successful of any attraction *en tour* this season. It appears that it is now only a matter of a very short time before Mrs. Fiske and her followers will triumph in their brave fight for dramatic art in this country. And it will indeed be a great triumph.

FRANCIS WILSON'S TRIUMPH.

The Press and Public With Him In His Fight Against the Trust.

Francis Wilson's triumph in Chicago, in spite of Trust opposition, was gratifying to the free-spirited artists associated with him against Trust methods. The Chicago *Record* said on his appearance:

There is no doubt that the public has come to take a lively interest in the controversy which was certain to be started by the avowed effort of the Hayman-Frohman syndicate to freeze Francis Wilson out of the business. This was proved last evening at the Grand Opera House, where Mr. Wilson opened his regular engagement in Half a King. The opera is not a novelty, it was not a phenomenal success last year, and apparently there was nothing to commend the attraction. And yet the theatre was filled with one of the best-pleased audiences of the season. There is but one explanation; it was an ovation—the plain expression of good will on the part of the public that loves nothing better than fair play, and will side every time with "the under dog," if he is making an honest fight. Just what is the true inwardness of this contest between Mr. Wilson and this Syndicate of big eastern managers it is difficult to learn. Charges and counter-charges have been made on both sides, and nobody knows who is right. It is Mr. Wilson's good fortune, however, that appearances, as the public accepts them, are in his favor. And while it is giving him its heartiest encouragement it is incidentally disproving the statements of the blustering Mr. Hayman, who has said that the cause of the disagreement was that Wilson has never been a paying attraction. Here is one reason, and the most palpable one, as the receipts of last evening show, for believing the worst things that its enemies have said against the alleged "Theatrical Trust." At the same time it indicates that the public may take a lively interest in the way in which theatrical business is transacted, although some of Mr. Hayman's lieutenants argue otherwise. These gentlemen will do well to take warning, and, whether wrong or right, place themselves above the suspicion of attempting a monopoly.

In an article the next day the *Record* said, introducing an interview with Mr. Wilson:

Since the consummation of the Frohman-Hayman-Erlanger combination, which is familiarly known as the Theatrical "Syndicate" or "Trust," Francis Wilson has been the tormenting thorn in its side. Its representatives have said many unkind things about him, and many untruthful things as well, so that to begin with he has the sympathy of the impartial observer. And this sympathy is augmented by Mr. Wilson's attitude, which has been from the first one of dignified independence. Once in Boston, at the beginning of his last engagement there, he referred to the matter in a brief speech before the curtain, but he could not be induced to make a second speech when he opened at the Grand Opera House Monday evening.

In private, however, Mr. Wilson is not so reticent. He speaks frankly about his business relations with the principals of the "Syndicate," and if a question of veracity arises between his statements and those that have been given out by the press representatives of the latter the advantage is plainly with him.

"The manner in which I have been placed in my present attitude toward the 'Syndicate' is easily explained," Mr. Wilson said; "Nixon and Zimmerman, who have a practical monopoly of Philadelphia theatres, secured a house in Baltimore and wished me to play there. I declined, because my success, such as it was, had been made at Mr. Ford's Opera House, and Nixon and Zimmerman's new house had no standing in that conservative community. Thereupon I was informed that my dates which had been made at houses controlled by the 'Syndicate' had been canceled in Philadelphia, Cincinnati, Cleveland, Detroit and Newark. I am pleased to say there has never been a question of percentage between us, their statements to the contrary notwithstanding. I have been singled out as an object of hostility simply because I have declined to be ruled in all things by Nixon and Zimmerman, who are influential factors in the combination.

"But the contest has now taken on a more serious aspect, and we have the satisfaction of contending for a principle. I and some other prominent players believe it is positively dangerous to allow any set of men to get a complete and positive mastery of the theatrical business in this country. Thus far the 'Syndicate' has offered every inducement to first-class attractions to get them into their control. The same would have been done by me if my interests had not conflicted with those of Nixon and Zimmerman; but do you think these men, who are all essentially speculators, would hesitate, when they have perfected their monopoly of the best-paying theatres in the country, to exact conditions that would shave the earnings of players and playwrights down to the last penny? Certainly no one who knows the business career and the racial instincts of these men—Hayman, Erlanger, Nixon, Zimmerman and even Frohman—can doubt that from the evidence of their own actions they are preparing just this sort of a trap. It is the way Trusts are formed the world over. The only safety for players, playwrights or house managers is to declare their independence before the combination has been perfected.

"My experience proves that it is possible to book a profitable season in defiance of the 'Syndicate.' This will give encouragement to many stars who had feared that such a thing would be ruinous. They and everybody else must appreciate that we are right in contending for the privilege of booking directly with the theatre manager and doing away with the middleman. As more realize these facts they will join us in an agreement to accept no bookings from the Syndicate and to carry on our business without outside dictation."

The Chicago *Post* had this to say on the subject on Jan. 8:

Just now the theatrical storm center in the Syndicate fight seems to be about Francis Wilson's head, and the outcome has been to increase the comedian's popularity wherever he has appeared this season. His reception at the Grand Monday night amounted to a triumph, and the succession of large audiences greeting him tells a story of continued favor which shows pretty conclusively that the public is with the under dog in a fight of this sort. Monday evening there was an evident wish that Mr. Wilson should make a speech upon the Trust, but he refrained; his ideas on this topic have already had a wide circulation.

The experience Mr. Wilson has had this season grows that it is not the theatre that draws the people to the box office; the four walls of a playhouse mean nothing—the attraction, i. e., the play, the actor, the company, is the thing. Mr. Wilson has been barred from theatres in which he had played for years, but he went to second-class and vaudeville houses, elevated the admission schedule and enjoyed excellent business.

If there be any result from this bloodless battle a few independent stars are waging, Mr. Wilson must gain the greatest praise, for it was he who first took a stand against dictation. He said he would leave the stage rather than submit to bulldozing, and so far he has had no cause to regret his decision for independence. Some cities are closed to this actor because they have not even a second-class house not controlled by the Syndicate.

To those who argue there is no Trust the case of this star is pointed out. If there be "no tendency to restrain trade" in compelling an actor to play in certain theatres or keep out of towns he has visited for years, it is difficult to understand what would constitute a manifestation of a Trust.

Mr. Wilson's prosperity in the face of Trust opposition indicates that no combination will ever be so powerful as to hold actors completely at its mercy.

Outside of New York.

New York News, Dec. 30.

Outside of New York the Trust managers are being fearlessly informed just what the critics and theatre goers think of their organization.

THE PUBLIC OBJECTS TO DISHONESTY.

NUMBER TWO COMPANIES GOING TO THE WALL AND DISBANDING.

One of the Results of an Exposure of Trust Methods—The Day for these Organizations Has Passed—Plain Words from a Well-Known Southern Journal.

Atlanta Constitution, Jan. 9.

The fight on the Theatrical Trust being made by the papers throughout the country is becoming so widespread that the public is taking an interest in it and beginning to watch for the outcome. "You can fool some of the people all the time, but you can't fool all of the people all of the time," is an old saying that is being now illustrated by the way the people are looking at the Trust. While the actors and the local managers are the ones directly in the power of the Trust, the theatregoing public is the thing that is concerned more than anything else. So far as the people are concerned, it does not matter who sends the shows to us just as long as they are what they are represented to be, and the prices to see them are not too high. If local managers want to pay the Trust to put attractions in their theatres and the managers of the attractions do not mind paying them a per cent. also, the public does not care a rap so long as the attractions are not cheapened. But the public does object to being misled as to what they are going to see, and they do object to having the prices put up on them. They object to paying the same price to see a cheap company that they would to see a better and higher priced company. The way the No. 2 companies are going to the wall and disbanding is sufficient proof of this. These cheapened companies could not and would not dare go on the road if they were not sent out by the Trust. They could not get dates in first-class theatres if they were not booked by the Trust and recommended by them. There is no reason why the Trust should exist and every reason why it should not. The theatregoers of the South had much rather have fewer attractions and have them of better quality than to have a lot of rubbish sent them at first-class prices. There would be more money in the South for the good attractions, and the people would be better satisfied. When an attraction leaves New York to go on the road it should have one price for all towns. They should not be allowed to go into one town and charge reduced prices and come to Atlanta and advance the price of admission just because they think they can get it. As I have said before, a show worth $1 anywhere else is not worth $1.50 in Atlanta. The Trust is of course responsible for all the advanced prices or for all the poor attractions that we get, but if companies were booked on their merits and not because they were owned by some member of the combine, the quality of the plays we get would be better.

The bookings for next season are made now in a short while, and it will be interesting to watch the number of prominent actors who put themselves in the hands of the Trust. If they make the proper stand, they are the ones to break the Trust down. Even if this is not accomplished next year the fight that has been made on the Trust this year will have a good effect, and they will not send out so many second rate companies.

WHAT THE THEATRE NEEDS.

More Actor-Managers and Fewer Speculators—Interview With Edward Harrigan.

Worcester, Mass., Spy, Jan. 10.

"There is too much of the commercial spirit in the drama of this country. The theatre must have a profit, of course; but that should not be everything. In England, Irving, Beerbohm Tree, Charles Wyndham, Toole, and several other leaders, are actors as well as managers, and the drama thereby receives a high state of development. In this country the actor-manager has no chance. Suppose I write a play, stage and cast it to the best of my limited means. Then if one of my company does extra good work and makes a hit, up comes this combine of business speculators who form the Theatrical Trust, offer him $30 a week more salary, take him, and I am left broke. These people, too, keep a man in the same line in which he has made one hit, and give him no chance to grow in versatility. I saw John Hare's beautiful presentation of 'A Pair of Spectacles.' There is a little curtain raiser, 'Old Cronies,' where John Hare's son and another young actor play two aged men perfectly. I could not bring myself to believe it was art and not nature I was watching. But when the play came on, there were the young men again, this time in juvenile roles, and they acquitted themselves finely. It was a specimen of versatility not to be found among American stage people. Take Faversham, for instance; he is a good actor, but before you see him, you know exactly the kind of a part he is going to play, and how he will play it. It is not his fault; he has never been given a chance at anything different. I'm not saying the Empire Company is not a good one; it is. But it would be better if it were under different control. What the American drama needs is more actor-managers and fewer speculators."

To Prevent the Plagiarism in London.

News was received yesterday to the effect that the exposé by THE MIRROR of Paul Potter's use of de Maupassant's story, "Mlle. Fifi," for the first act of The Conquerors, as well as the plagiarism of Sardou's La Héine in the other acts of the so-called Potter play, had been cabled to Paris, and that as one result the representative of the general agent of the French Society of Dramatic Authors in London had been requested to protect the rights of the heirs of de Maupassant in the premises. The Conquerors has been announced for production in London by George Alexander.

CREATED BY SCHEMING MEN.

THE THEATRICAL TRUST OPPOSED TO THE ART OF THE STAGE.

The Public Will Repudiate It and Bring Its Plans to Naught—The Combination's Effects Discussed by a Representative Newspaper of the South.

Birmingham, Ala., Age-Herald, Dec. 23.

The American people are slow to act, but when once aroused they are very determined. They have been slow to resent the tyranny that is being practiced by the Theatrical Trust. The Trust is not in harmony with the idea of freedom as understood by the American people. It is an enemy to everything the people admire. It is the friend of selfishness. It was created by scheming men. The Theatrical Trust will, if it can, destroy art as best portrayed upon the stage. It will place the talent of every artist in the hands of a few money-changers. It proposes to control every theatre in the United States and every traveling company. It proposes to foist upon the people an octopus more gigantic than any of its kind. It would build temples for the display of art, and lower the standard of art. It proposes to corrupt and change art. It has no respect for those who have devoted the best part of their lives to the encouragement of all that is artistic upon the stage. It proposes by combination to decrease the earning power of legitimate artists. The theatrical octopus proposes to rule with an iron hand. Those who oppose the octopus, its managers think, ought to be sandbagged and waylaid. Every newspaper whose editor expresses an opinion against the Trust is to have no source of revenue from the Trust. An actor who dares to express an honest opinion in opposition to the monopoly is blacklisted. It proposes to say who shall act and who shall not act. It proposes to place its market value upon every actor and actress in the United States. It proposes to control all the theatres in every city, wipe out all opposition and increase prices. While it lessens the salary of an actor it raises the prices of admission at the box office.

The Theatrical Trust should be beaten. It will be beaten. The indignation of the people has risen against it. It can be beaten very easily. The thing for the people to do is to decline to attend performances in any theatre if it is controlled in any way by the Trust. If it is a traveling company, under the direction of the Trust, the people should remain away from the theatre. Another thing the Theatrical Trust is doing and that is one of its means of existence. It sends out plays that have achieved reputations in New York and other large cities with inferior actors. Actors it can procure at the Trust's cheapest salary. The Trust has reduced the salary of actors almost 50 per cent. The Trust is not dealing fairly with the people. It places companies on the road that have never appeared in New York at all. The Trust asks that the newspapers shall lie for it and print that the original New York cast constitutes the traveling company. In ninety-nine cases out of one hundred this is a lie.

A person claiming to live in Birmingham and signing himself "New York Dramatic Newspapers Correspondent in Birmingham," has sent a letter to the *Age-Herald*, in which this person, too cowardly to give his name, defends the Trust in a somewhat lengthy but badly constructed communication. As there is but one first-class dramatic paper in the United States, and that is THE NEW YORK DRAMATIC MIRROR, which is the leading journalistic antagonist to the Trust, it is needless to say that the person referred to is hardly the authorized correspondent of THE MIRROR in this city. If he is he would not dare write such a letter to that paper defending the Trust as he has written to the *Age-Herald*. In the first place the New York paper would not print it, and if he did write it, he would be deposed as correspondent, and therefore would not be allowed free entrance to the theatre in Birmingham. This alleged "Correspondent to the New York Dramatic Papers" makes a statement that the Trust has reduced the price of admission in its houses from $1.50 to $1. This is not true. In every house the Trust controls in the city of New York, such as the Knickerbocker, the Garrick, the Empire, the price of admission still remains at $1.50. In the city of Philadelphia at the Broad Street Theatre, the Chestnut Street Theatre and the Chestnut Street Opera House, all controlled by the syndicate, the price of admission remains at $1.50. The three theatres in Washington controlled by the Syndicate, the La Fayette, the National and the Columbia, still retain the price of $1.50. The Columbia, McVicker's and Hooley's in Chicago the price is still $1.50.

The correspondent claims that Klaw and Erlanger, two of those comprising the Trust, have an expense account in one year of a million dollars. In the first place, they have not an expense account of half that amount, and if they did have an expense account of one million dollars a year it is safe to say that Klaw and Erlanger are not losing money on it. They have a large expense account because it pays them to have. Any person who will write a letter to a newspaper and has not the manhood or womanhood to sign his or her name, is entitled to little respect from the public. Anonymous letters are generally made up of falsehoods. If persons want to defend the Trust, let them do so over their own names.

If the signs of the times count for anything the Theatrical Trust is doomed to dissolution. Hundreds of actors have been forced to yield to its mandates, because they wanted to earn a living. Others more fortunate have had the courage to speak their sentiments. Francis Wilson has said the Trust was made up of robbers. Richard Mansfield has said that the prime object of the Trust was robbery. Mrs. Minnie Maddern Fiske, wife of the editor of THE NEW YORK DRAMATIC MIRROR, substantiates the statements of Mr. Wilson and Mr. Mansfield. Hundreds of other actors feel identically the same. There is not an actor who has any manhood and is not in the grasp of the octopus who has hesitated to denounce its management as worse than piracy.

The theatre-going people of Birmingham who pay to see good plays and are always willing to pay to see capable actors should make it a point not to patronize companies under the management of the Trust. It is better to forego a few nights' amusement for a season than to submit in the future to cheap plays and poor actors. The Trust proposes putting out the cheapest companies possible. That is the way the Trust expects to make money. That is what it has been organized for. It wants to make all the money. It does not want to give the actors and actresses half the money they have previously been earning. The Trust will send out a company of amateurs and herald them to the public as experienced actors. The Trust has now a number of inferior companies touring the South, billed as the "original New York cast," and are raising the price in nearly every theatre they play. The Theatrical Trust is not calculated to do any good except to six persons and these are Charles Frohman, Al Heymann, Sam Nixon, Fred Zimmerman, Marc Klaw and Abe Erlanger, the six men who control the destinies of the Trust. They are not in the business for their health. They have organized the Trust for the purpose of making money for themselves. The more money they make for themselves, the less is made by the actors. One of the chief methods of making more money for themselves is by reducing the salaries paid to the actors. Cheap actors make cheap plays. Therefore the people are robbed by being forced to see cheap shows. Smash the Theatrical Trust.

'ON THE OTHER SIDE.

How a Leading London Newspaper Views the Trust and Its Operations.

Daily Mail, London.

London already possesses a music hall syndicate, and speculation is running rife up and down the Strand and in and out the marble halls as to whether we are not soon to be favored with a Theatrical Trust.

A similar venture has been initiated in America, only to be met by an Actors' Association to protect the players from the machinations of playwrights and managers, and one of the members of the American syndicate (Mr. Charles Frohman), has been a good deal associated with London theatricals recently.

The question appears to be whether the American Trust, which controls theatres all over the States, will make a second and more serious attempt to extend its operations to London; or whether an English trust will be formed to exploit the ground before the Americans can do so?

The heads of the "combination" in New York are Messrs. Charles Frohman, Al Hayman, Marc Klaw, Abraham Erlanger, Fred Zimmerman and Samuel Nirdlinger.

Its operations, which are conducted on the very largest Transatlantic scale, extend from New York to San Francisco, and embrace not only the purchase and control of theatres, but the business of acquiring plays, engaging and running companies, and (since the death of Abbey) taking companies of English actors through the States at its own risk.

Opposition to the "combination" is strong and well organized in the States, the New York "World" and THE DRAMATIC MIRROR leading the attacks in the press, and being supported by journals all over the country. THE MIRROR has printed columns of accusations against the Syndicate, embracing charges of intimidation, attempting to crush such theatrical managers and members of the profession as oppose its objects, of endangering the future of the drama by foisting inferior plays and companies upon the playgoing public, of bribing the press, and of incompetency and worse.

At the present moment the Syndicate is bringing an action for libel against THE MIRROR, claiming as damages the sum of $100,000.

Eminent legal authorities across the water have expressed the opinion that the operations of the Syndicate come under the ban of the Anti-Trust Law, and that one result of the trial may be the destruction of the "combination"; but eminent legal authorities have been wrong before to-day.

In the meantime, it is interesting to know that Mr. Beerbohm Tree's last American tour was carried through by the Syndicate, while Mr. Willard preferred to tour (and to prosper) without its assistance. Sir Henry Irving's forthcoming choice of methods is awaited with some anxiety.

Any attempt to start a theatrical trust in England would probably meet with strong opposition from the bulk of English actors and actresses, while if the trust were an American one, the adverse feeling would be increased tenfold. Which is why there is so much excitement in the Strand to-day as to the outcome of the trial and agitation in New York.

DEBAUCHERY OF THE STAGE.

The Conquerors Naturally Follows Other Vile Plays Exploited by the Trust.

Editorial, New Orleans Item, Jan. 9.

We have heretofore on numerous occasions animadverted upon the silly and ostentatious pretense of the Theatre Trust that its aim is solely to "purify and elevate" dramatic art and the stage. In refutation of so mendacious a claim, it may be asserted that not only have Klaw and Erlanger boasted of the rare success with which they have "cornered" everything in the way of indecent and meretricious "leg-shows" that could pander to a vitiated and libidinous taste, but that even the "immaculate" Charles Frohman himself is accused, and by respectable authority, too, of exploiting plays containing "unspeakable scenes," which are nightly "debauching the theatrical market."

The New York *Journal*, in commenting upon the initial performance at the Empire Theatre, of Mr. Potter's play, "The Conquerors," considers it necessary to observe this: "From an artistic standpoint both author and producer were considered worthy of special commendation. From the point of view of morals, it was hinted that the New York public might not agree with Mr. Potter and Mr. Frohman that the unbridled license characteristic of army camps in time of war was proper material for stage use."

The simulated sincerity of these pretensions cannot possibly resist the startling disavowal which speaks, with an itching desire, through every scene of such models of chaste style and elevated thought as The Foundling, The Night Session and The Proper Caper.

Not only are the stipendiaries of the Syndicate driven to the sorry necessity of "damning with faint praise" its latest wares, but such of its friends as hold in reserve one shred of self-respect, are already characterizing some of Mr. Frohman's most expensive and luxurious productions as of the kind to which an American's sense of decency will not permit himself to "invite his family."

THE DRAMA SHOULD BE FREE.

The Trust Works Only Evil—The Mirror Commended for Its Resolute Fight.

Editorial, Elmira Advertiser, Jan. 10.

The libel suit of Frohman and his associates against Harrison Grey Fiske, for damages laid at $100,000, will bring to a head the quarrel between the Theatrical Trust and its most powerful assailant, THE DRAMATIC MIRROR. The policy of gaining control of nearly all of the principal theatres of the country, and then of controlling the production of plays would appear to be fatal, in the end, to dramatic art. At any rate, THE MIRROR has been very outspoken, as well as many other journals, against the Syndicate, and has its reward in a great libel suit. It may be all right as a matter of business for a few men to control the theatres of the country, to determine who may enter the dramatic profession, and what plays may be put on—in short, to make a business of what has been regarded as an art, but the effect must be fatal to anything like excellence in the long run.

And that is demonstrated by the quality of theatrical amusements of late. The new plays are, in the main, detestable. Not one in ten is worth going to see. They are performed by men and women who have but the smallest ability for reading their lines or acting their parts. It is assumed that what pleases New York must please the rest of the country, and the cheap trash that is put on the stage is regarded as the proper thing for the "provinces." The result is what might be expected. These worthless companies seldom attract business enough to float them through the season. It is chiefly the repertoire companies that keep up the traditions of good work, and their's is of necessity second rate at the best.

How long this state of things will continue cannot be foretold. It may be permanent, unless the public so neglect the drama that even the Trust is driven from the field, as it ought to be. The drama should be free to all aspirants, both playwrights and performers. THE MIRROR deserves only commendation for its resolute fight.

THE PUBLIC DISGUSTED

With a State of Theatrical Affairs for Which the Trust is Responsible.

Cleveland Plain Dealer, Jan. 9.

That the theatre in general is passing through a precarious condition there is no denying. That it will emerge stronger and better is a foregone conclusion.

Remedies are being freely offered. Here is a remedy offered by a well known manager:

"Repertoire companies and No. 2 and 3 so-called New York successes have simply driven former theatregoers to seek some other form of amusement. All of the big extravaganzas and spectacular productions have suffered more than attractions with smaller companies. The day is past when tinsel tights and a collection of bovine looking females can draw the multitude. Knockabout comedians, topical songs and filth are memories. Tank dramas and farce comedies cannot draw houses large enough to pay baggage bills.

"What will help business greatly in the days to come is a little more honesty in every department connected with theatrical business. The whole thing has been run on bluff principles altogether too long. The press can help things along by telling the truth about productions. Managers will gain in the end if they drop the 'greatest show on earth' idea and try to improve their offerings.

"The public has sickened of the present dose of average entertainment for which they have paid their hard earned dollars and received nothing in return. Out of revenge they have religiously avoided the theatre of late, except when a standard, clean attraction has been presented. What America wants in future is better plays, far better actors, less jollying and more truthful press agents."

A Characteristic "Attraction."

Chicago Times-Herald, Nov. 21.

The dominant note of vulgarity in The Whirl of the Town, discovered on its first production in Chicago, has not been eliminated. It sticks like the traditional burr to the sheep's tail, and there begins to be something more than a suspicion that this particular whirl was designed, devised and intended to cater chiefly to the vulgar. The hope expressed at the outset that the inoffensive and clever features of the entertainment might be sifted away from the stupid and indelicate episodes, has not been realized. Babylon is joined to her idols and that which the chappies of the eastern metropolis are supposed to adore continues in evidence, without creating any great amount of excitement even among those who believe that a lack of decency is a lack of sense. Inane and witless vulgarity can make no impression, save among the degenerates, who are already lost. Its own stupidity is a most excellent antidote for the evil that it might otherwise accomplish.

THE SITUATION CLEARLY STATED.

WHAT RESULTS FROM THE INORDINATE GREED OF THE TRUST.

Managers In and Out of the Combination Suffer Hardship, as Do Attractions—The Whole Business of the Theatre Demoralized—Let Opposition Materialize.

Editorial, Kansas City Times, Jan. 9.

The dominant subject of discussion in the stage world has been, for some time, the Theatrical Trust, presided over by Messrs. Charles Frohman, Al. Heyman, Samuel F. Nirdlinger, J. Fred Zimmerman, Marc Klaw and Abraham L. Erlanger. The operations of the Trust have caused much contention among managers and stars, and have provoked extended comment among newspapers. The subject has even been taken up in London and used as an evidence that theatrical affairs in the United States are conducted purely on a commercial basis, with no consideration whatever for artistic values, except as they may contribute to pecuniary interests.

So far the general public has not been seriously affected by the Trust, and for that reason the "Journal" has refrained from taking issue with the combination. There are however, some general aspects and some artistic considerations that merit attention.

It is claimed that the Syndicate, or Trust, has already secured control of about sixty of the leading theatres of the country, and that there are not more than twenty houses of the first rank free from its clutches. The combination is also in control of all of the big attractions with the exception of some half dozen. The manager of a Trust theatre is absolutely subject to the bookings of the Trust and pays tribute for the engagements made, the remuneration being a certain percentage of the receipts. The manager of a Trust attraction, on the other hand, is entirely at the mercy of the concern and pays into its coffers a part of his receipts for each engagement. After shaving the receipts for the benefit of the Trust, the theatre manager and the company manager divide what is left. Through their connection with the Syndicate and for the money they pay to it, they are saved the time and trouble of making their own bookings.

All this might be very well if it were just as equitable for the manager of a theatre or the manager of an attraction to remain out of the Trust as to become a subject to it. But the original nucleus and prospectus of the organization were made so strong that many who were unfavorable to the principles involved felt compelled, through business interests, to come into the exacting ring, believing, however, that the scope of the organization would be so limited that it would give them a distinct advantage over those on the outside.

But the Syndicate, inspired by inordinate greed, has practically absorbed the leading theatres and the leading attractions, and both the house and company managers find themselves playing the same theatres they formerly played, dividing their receipts on the same basis as of old, but incidentally paying the big Trust for the advantages they are not securing, since the Syndicate has assumed such proportions that there is practically no opposition to combat.

It will be seen that the situation is working a hardship upon the managers in and out of the Trust, as well as upon the attractions in and out of the organization. The only parties to the business who are thoroughly satisfied are the organizers, who have left little scope for those on the outside, and who levy tribute from those on the inside.

This combination has disturbed the whole theatrical business, has put unjust hardships upon those managers and stars who refuse to be dictated to in the management of their business, and has worked an imposition upon many who are under the direction of the combine, in some instances exacting bonuses for membership, in addition to the payment of commissions.

From the artistic point of view it is disheartening to see the speculative tendency increasing at the expense of the higher development of the drama. The only test the Trust managers apply to an attraction is its possible or its established value in dollars and cents. It is not essential that it should be meritorious or even decent, so long as it makes money.

But theatrical business in this country has been controlled by the speculators for a long time, and there is little hope that the Trust will be broken up through its menace to art. It will be destroyed by organized opposition—not a Trust opposition, but one open to every theatre or company manager who may want to do business with it, no matter what his other connections may be. If this opposition once assumes determined form and a break is made from the onerous combination, the Theatrical Trust will speedily become a thing of the past.

Theatrical Trust Methods.

Editorial, New Orleans Item, Jan. 5.

The question of "No. 2" and "No. 3" companies, which the Theatrical Trust put upon the road, promising the patrons of the theatres it controls the high class art of the men and women who have made certain plays popular and famous, involves, as the New York "World" sums it, "lying for the sake of dishonest gain, practicing fraud and getting money under false pretenses."

When it gives the public, as the Theatrical Trust does, 'prentices and students instead of actors, as it does in "No. 2" and "No. 3" companies, and gives them as the "original New York cast," it is lying for gain. When, in addition, as the New York "World" points out, it "advertises actors to appear in Boston when they are playing in London and San Francisco, as this Theatrical Trust does, "it is practicing fraud and getting money under false pretenses."